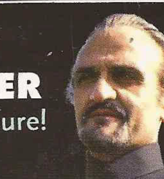
SERIES FOUR NEWS
Exclusives direct from the set!

+ FIRST OF THE FIRST
An all-new comic strip begins!

+ MEETING THE MASTER
A look back at his début adventure!



DOCTOR • WHO

TV's No1 HERO

BEST OF THREE!

Showrunner **Russell T Davies** lifts the lid on Series Three and reveals the truth about the future of *Doctor Who*...

+
GARETH ROBERTS
DESIGNING DOCTOR WHO
THE FIFTH DOCTOR'S FINALÉ

DWM 386 | 19 SEPT 2007 | £3.99 $7.99
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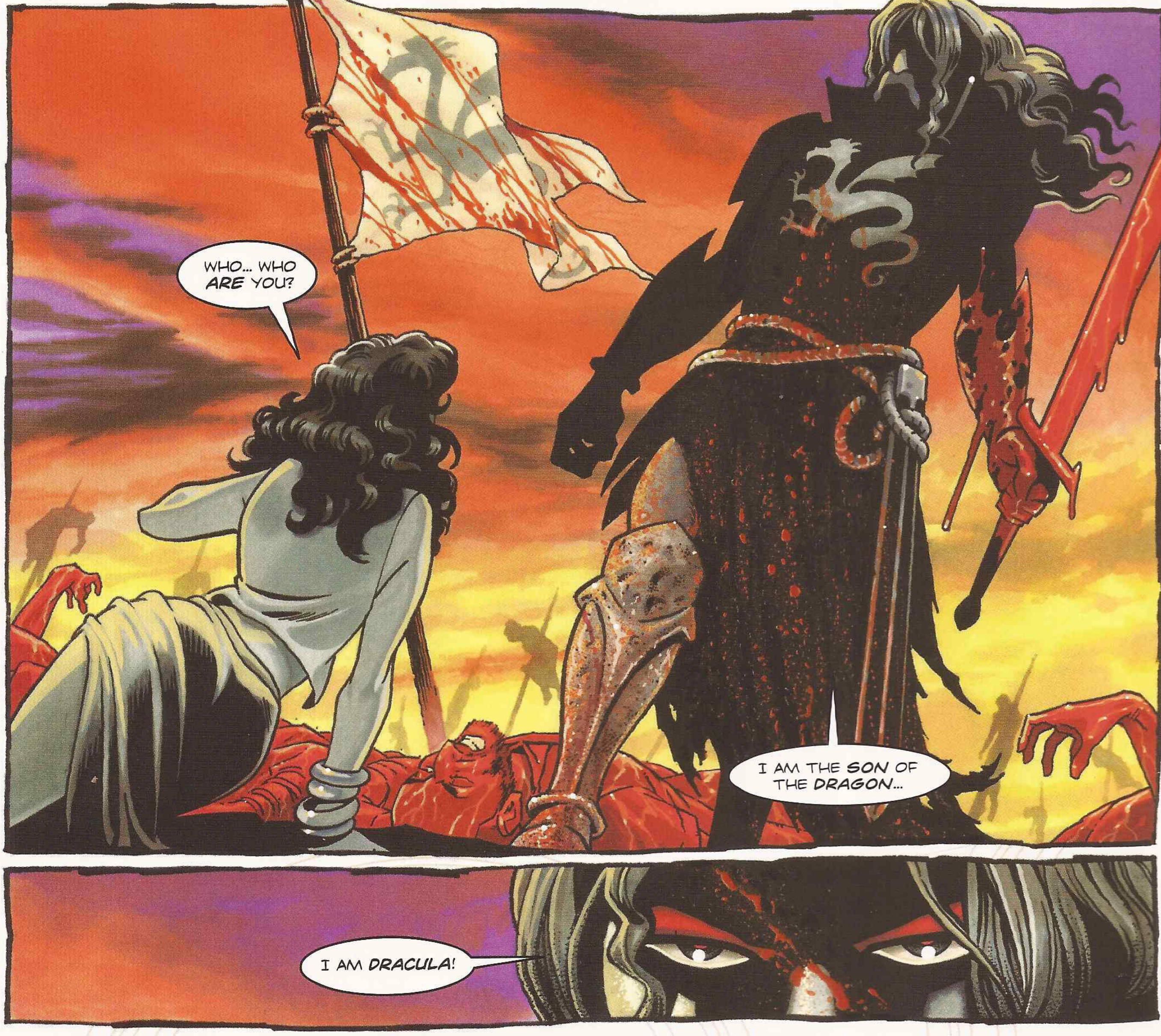
WHO... WHO *ARE* YOU?
I AM THE *SON* OF THE *DRAGON*...
I AM *DRACULA*!

Illustration MARTIN GERAGHTY

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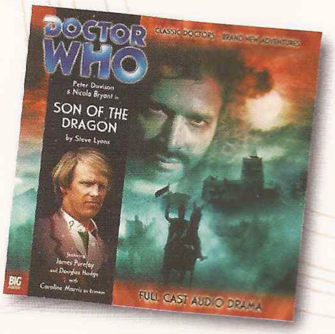
An original audio play by **STEVE LYONS**

Featuring
NICOLA BRYANT as Peri,
CAROLINE MORRIS as Erimem,
JAMES PUREFOY and **DOUGLAS HODGE**

I am Prince Vlad III – son of Vlad the Great, and sovereign and ruler of Ungro-Walachia and the duchies of Amlas and Fagaras. But since my father's murder, I have had another name. I am Dracula...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Peter Davison & Nicola Bryant in
SON OF THE DRAGON
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PULL TO OPEN

> The Garm and the Taran Wood Beast might well come back for Series Four. And Space Lesbians! No, I'm lying...

DOCTOR · WHO MAGAZINE

Did you know, the third word of my first-ever **DWM** editorial was mis-spelt? Well, start as you mean to go on, I guess. I also swore then that I'd never bring back *UNIT Hotline*, and I broke that promise 36 issues ago. Ah well.

That was back in January 2002, and I'd just swiped the top job from departing editor Alan Barnes after 16 months of sorting out the invoices, compiling the letters page, formatting the *Archives* and all the other things the proper editor never really wants to do. And now here I am, five-and-a-half years later, preparing to finally free Tom from the shackles of the invoice tray and *DWMail*.

Yep, this is my final issue of **DWM**, and although I'm very sad to be leaving, the 91 issues I've had the pleasure of working on have provided me with the most wonderful, maddening, intense and brilliant experience in the world, as well as bringing me into contact with a group of amazing people who, I hope, will be a part of my life for... well, forever.

I'll still be around these parts, though – I'm staying on as editor of the **DWM** Special Editions and Graphic Novels for the foreseeable future, while Tom trains up his new assistant (more on that next issue I expect – ooh, it's funny not knowing!), and they'll have to prise the editorship of *The Doctor Who Storybook* from my cold, dead hands. Plus I'm committed to my *Time Team* pals until we reach the TV Movie at least, so it's less a departure, more a shift to the back benches.

Looking again at my first issue, back in the bleak days of 'the wilderness years', I'm struck by how **DWM** has managed to keep its identity and its sense of humour intact through all the momentous events that have occurred since. But then, that's **DWM** for you. It's the best bloody magazine in the world, don't you know.

At the suggestion of a particularly naughty-sounding Russell T Davies ("Go on! Take a page! Tell the truth! Burn all your bridges! Haha!") I've borrowed page 65, just because I've got a lot of people who need thanking, and a few funny stories that need telling, and there's no room here. I hope you'll forgive the indulgence one last time.

And, uh, that's it. Blimey. Thank you all, very *very* much. For happy times in the happiest of places.

Clay

DEPARTING EDITOR CLAYTON HICKMAN
EDITOR-IN-WAITING TOM SPILSBURY
DESIGN STUART MANNING

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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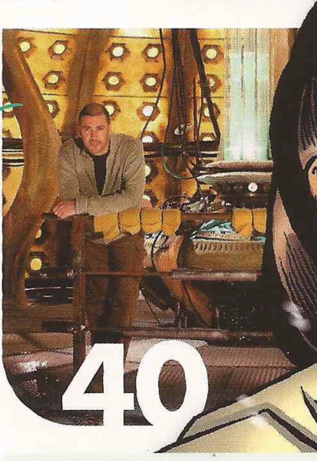

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The Master holds the Earth at his mercy in the concluding part of our in-depth analysis.

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The start of a brand-new adventure in the Antarctic for the Doctor and Martha, written by Daniel McDaid, art by Martin Geraghty.

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

4.X: VOYAGE OF THE DAMNED

Written by.....................RUSSELL T DAVIES
Directed by........................JAMES STRONG

The Doctor .... DAVID TENNANT
Astrid ....KYLIE MINOGUE
Guest starring
CLIVE SWIFT, GEOFFREY PALMER, GRAY O'BRIEN, DEBBIE CHAZEN, CLIVE ROWE, RUSSELL TOVEY, GEORGE COSTIGAN, JIMMY VEE, BERNARD CRIBBINS
TX: Tuesday 25 December 2007

SERIES FOUR

Starring:
The Doctor .... DAVID TENNANT
Donna Noble...................CATHERINE TATE

Featuring in five episodes:
Martha Jones .... FREEMA AGYEMAN

Confirmed guest cast:
TIM McINNERNY, FENELLA WOOLGAR, FELICITY KENDAL, CHRISTOPHER BENJAMIN, FELICITY JONES, TOM GOODMAN-HILL, IAN BARRITT, DAVID QUILTER, ADAM RAYNER, DANIEL KING, CHARLOTTE EATON

Writers:
RUSSELL T DAVIES (4 episodes), STEVEN MOFFAT (2), HELEN RAYNOR (2), GARETH ROBERTS (1), TOM MacRAE (1), STEPHEN GREENHORN (1), KEITH TEMPLE (1), JAMES MORAN (1)

Directors:
GRAEME HARPER (5), COLIN TEAGUE

Executive Producers:
JULIE GARDNER, RUSSELL T DAVIES

13 x 45-minute episodes for transmission in Spring 2008.

A star-studded cast joins **Catherine Tate** as she comes aboard the TARDIS...

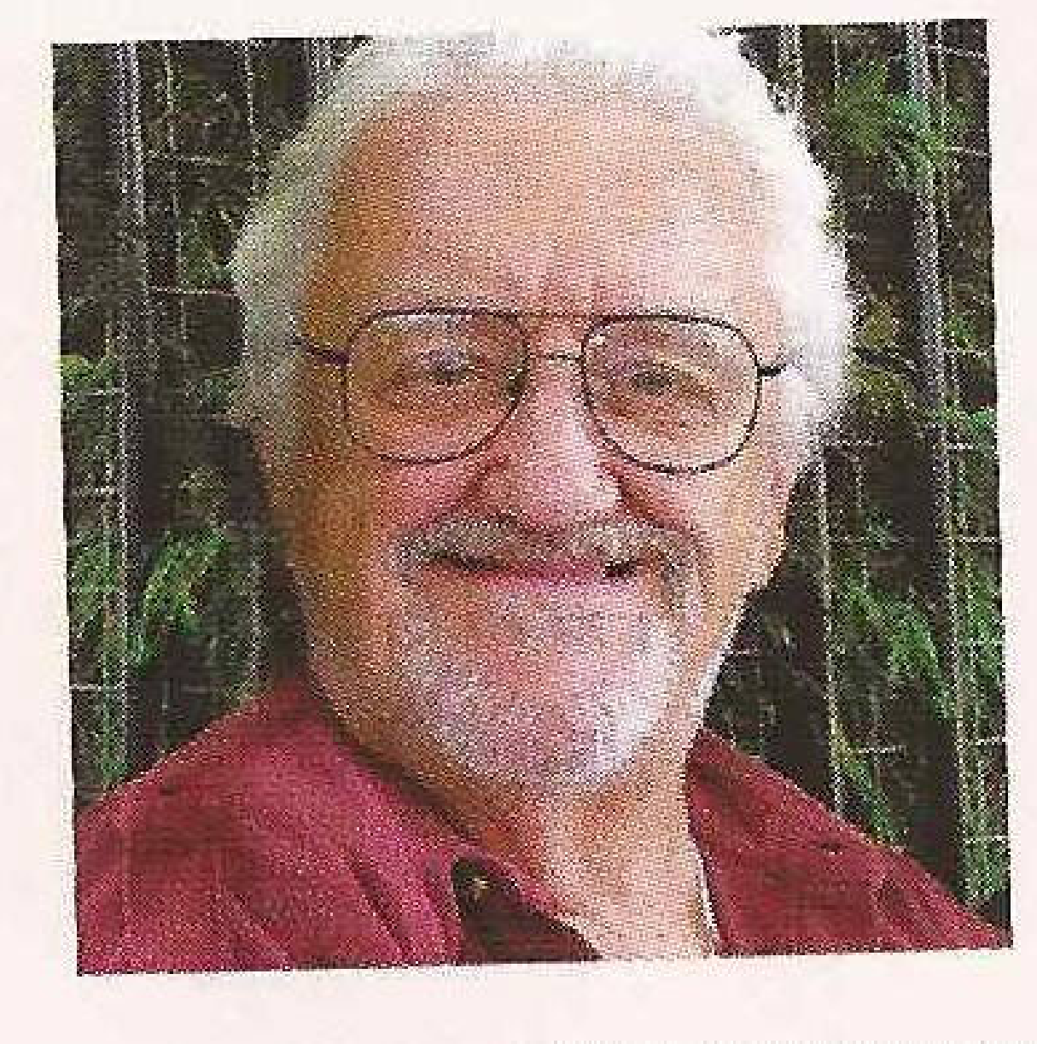
INTO THE FUTURE!

NEW SERIES NEWS!

New *Doctor Who* girl Catherine Tate has begun her TARDIS voyages, joining David Tennant at the start of this month. Susie Liggat, who is producing Block Two of the series, tells **DWM**, "With Catherine arriving in Cardiff, production on this block began on Tuesday 7 August, with a readthrough of both episodes. Filming itself began on Wednesday 8 August."

The start of the new series will see Donna tracking down the Time Lord during an alien emergency in modern-day London.

Catherine's arrival signals the end of filming on 2007's Christmas Special. "Filming finished on Wednesday 8 August, and *Voyage of the Damned* has now entered months of post-production," says producer Phil Collinson. "I'm delighted with how it's all gone, with some of our most ambitious and successful design work ever. We can promise viewers a Christmas spectacular they'll never forget!"



A new addition to the cast of the Special is actor **Bernard Cribbins** [right]. This is Cribbins' third *Doctor Who* role, but his first for television, after parts in the 1966 movie *Daleks' Invasion Earth: 2150AD* and this year's BBC7 radio story *Horror of Glam Rock*. One of Britain's best known character actors, Cribbins has appeared in countless films and television shows during his 50-year career.

"This is the icing on the cake, a wonderful addition to an already-phenomenal cast," says Phil. "It's a wonderful cameo, which kept the entire cast and crew entertained!"

BLOCK TWO GUEST STARS

The main guest cast for Block Two, directed by Graeme Harper, has also been confirmed. Joining the team are **Tim McInnerny** (*Blackadder*), **Fenella Woolgar** (*Jekyll*), **Felicity Kendal** (*The Good Life*), as well as **Christopher Benjamin** (*Dick Turpin*, and the *Doctor Who* stories *Inferno* and *The Talons of Weng-Chiang*), **Felicity Jones** (*Cape Wrath*), **Tom Goodman-Hill** (*Ideal*), **Ian Barritt** (*Life on Mars*), **David Quilter** (*Softly Softly*), **Adam Rayner** (*Sensitive Skin*), **Daniel King** and **Charlotte Eaton**.

Susie Liggat tells us, "Yet again, it's thanks to Andy Pryor and his team for such brilliant casting. It's a delight to work with Tim McInnerny – and he'll certainly have his work cut out for him on the *Planet of the Ood*! And Graeme Harper's got a spectacular ensemble cast for his second episode. We could not be happier to welcome Felicity Kendal [below right] on board as Lady Clemency Eddison, and there's an absolute star turn from Fenella Woolgar [below left] as novelist Agatha Christie. Plus, the wonderful return of Christopher Benjamin, who I'm told last appeared in *Doctor Who* 30 years ago, in *The Talons of Weng-Chiang* – though we have to report that his character of Henry Jago won't be returning!"

Showrunner Russell T Davies added, "Visiting Agatha Christie has been on my wish-list for ages now, and for the Doctor, it's a real meeting of minds!"

Phil continues, "After those episodes, we'll be moving on to Block Three, directed by Colin Teague, which consists of only one episode. It's been hived off into a block of its own for very special reasons, which will soon become clear – though it's too early to give anything away yet! Suffice to say, it's one of our most ambitious enterprises yet, taking the TARDIS into brand new territory. Block Four will then consist of another single episode, before we resume the standard double-episode pattern."

© REX FEATURES

TORCHWOOD SERIES TWO NEWS

BBC TWO'S HIT **DOCTOR WHO** SPIN-OFF SHOW CONTINUES PRODUCTION...

Filming on Series Two of *Torchwood*, BBC Two's *Doctor Who* spin-off series starring John Barrowman as Captain Jack Harkness, is continuing in Cardiff. Episodes 7 and 8, written by Matt Jones and Joseph Lidster respectively, are now entering production, directed by Andy Goddard.

Executive producer Russell T Davies tells **DWM**, "Meeting and encouraging new writers is one of the greatest joys and honours of this job, and it was truly exciting to launch this block with a script by Joe Lidster – his very first script for television, ever! He's been a stalwart of Big Finish's *Doctor Who* audio range, and [script editor] Gary Russell has been wonderful at promoting and helping Joe along the way. I get the feeling, that rare feeling, that we're witnessing the start of a very long and very successful career."

Meanwhile, Titan Magazines has revealed that it will be publishing the offiicial *Torchwood Magazine* from January, coincinding with the programme's expected Series Two launch on BBC Two.

▶ p12

Russell T Davies reflects on another series and looks to Donna's return...

▶ p40

Edward Thomas gives **DWM** a guided tour through Series Three...

▶ p66

Gareth Roberts fills in for the boss in *Production Notes*...

SARAH JANE IS ALMOST HERE!

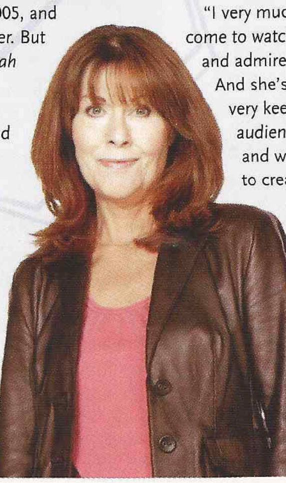
COUNTDOWN TO THE SARAH JANE ADVENTURES ON CHILDREN'S BBC BEGINS...

THE
Sarah Jane
ADVENTURES

Filming has wrapped on CBBC's *The Sarah Jane Adventures* starring Elisabeth Sladen as Sarah, Yasmin Paige as Maria, Tommy Knight as Luke and Daniel Anthony as Clyde.

Sarah Jane's executive producer Russell T Davies tells **DWM**, "I'm gettng more excited with every single edit, because I really think we're delivering a great show for Children's BBC. The sort of thing I loved watching when I was a kid, but with a modern sensibility!

"Both [prosthetics producer] Neill Gorton and [visual effects house] the Mill have produced some brilliant enemies – some new faces, and some old villains too, although strangely, one of the returning monsters has never actually been seen on terrestrial television before! It's been a great experience for the production team, working with a fantastic team of writers. There's new blood with Phil Gladwin, two great stories from Gareth Roberts, and it's been brilliant to welcome Phil Ford to Upper Boat – he's rapidly become an essential member of the team. I knew Phil from our old Granada days together, and thought his recent revival of *Captain Scarlet* was a fantastic piece of work. We met, by chance, at the BAFTA screening of *The Parting of the Ways* in 2005, and resolved to work together. But he's really taken the *Sarah Jane* material and flown with it, and made it his own, pushing stories and characters into brand new areas.



"But for all the monsters and explosions and chases, I really hope people come to watch this cast, and these characters. We get to see Sarah Jane coping with being a mother for the very first time, after being on her own for all those years, we see Maria putting up with her warring parents, Luke coping with the sheer newness of life, and Clyde being introduced to this mad, strange world. And all of them have to keep the secret of aliens in their midst! At the heart of it, this oddball bunch forms a makeshift family of their own – the best of friends, and the only people who know the truth about the world.

"I very much hope *Doctor Who* fans come to watch – how could you *not* watch and admire Elisabeth Sladen in action? And she's better than ever! – but we're very keen to welcome a whole new audience to this fictional world, and we're grateful for the chance to create a proper, full-blooded children's drama, in an age when children's television seems to be under threat."

The ten-part series is expected to begin on BBC One in the CBBC slot in late September, and **DWM** will be previewing the show next issue.

NEWS BITES

SARAH JANE AUDIOS

While fans of Elisabeth Sladen will be looking forward to her return as Sarah Jane in September, the actress has also been lending her vocal talents to two new *Sarah Jane Adventures* stories from BBC Audio. Released on 5 November, the two single-disc titles are *The Thirteenth Stone* by Justin Richards and *The Glittering Storm* by Stephen Cole. The CDs are £5.99 each.

Meanwhile, fans of *Utopia* may be pleased to hear that Professor Yana's *other* alter ego, Sir Derek Jacobi, is reading a collection of MR James tales in *Ghost Stories* Volume 1, released by BBC Audio in October. Also in October comes the soundtrack of 1972's *Doctor Who* story *The Curse of Peladon* with linking narration and a bonus interview from the one and only Katy Manning.

KEY TO TIME EXTRAS

The *Key to Time* DVD box set, containing all six stories from *Doctor Who*'s 16th series, is due for release from 2|entertain on 24 September. The set, priced £69.99, is packed with an impressive collection of extras. Highlights include: newly recorded commentaries on *The Pirate Planet*, *The Stones of Blood* and *The Armagaeddon Factor* (in addition to the commentaries from the earlier Region 1 release); *A Matter of Time* – a 60-minute documentary covering Graham Williams' era as producer; documentaries on the making of *The Ribos Operation*, *The Pirate Planet*, *The Stones of Blood*, *The Androids of Tara* and *The Armagaeddon Factor*; *Weird Science* – a spoof 1970s schools programme; *Hammer Horror* – a featurette looking at the influence of horror films on *Doctor Who* over the years; *Philip Madoc – A Villain for All Seasons*, in which the actor reflects on his various roles in the series; and *Rogue Time Lords* – a potted history of errant Gallifreyans. See next issue for full details of this exciting release. ▶

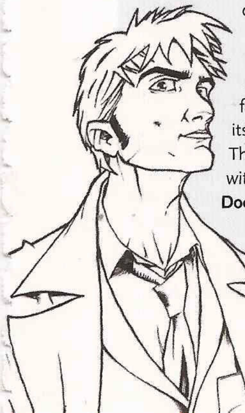
COMIC CAPERS!

Plans for a new American *Doctor Who* comic book from publishers IDW were unveiled in July at San Diego's Comic Con.

The new comic book will feature all new adventures for the Tenth Doctor and Martha, written by TV script editor and former **DWM** editor Gary Russell. The art will be provided by *Transformers* artist Nick Roche.

IDW Publisher Chris Ryall, said: "*Doctor Who* is one of the most fun series on TV right now, and it's great to be able to produce comics based on the show. American audiences really get the humour and wit that Russell T Davies brings to the show, and we're looking forward to capturing it in the comics."

IDW has also announced plans to reprint the comic strips from **Doctor Who Magazine** itself, with all new colouring. The run is expected to start with the early strips from **Doctor Who Weekly**, recently reprinted in Panini's own *Doctor Who* Graphic Novel range.



Doctor Who designers announce a new range of Art Prints...

SIX OF THE BEST!

Department Six is a new company licenced by the BBC to sell official quality prints of *Doctor Who* concept art. The team of six includes production designer Edward Thomas, chief supervising art director Stephen Nicholas, supervising art director Arwel Jones, construction manager Matt Hywel-Davies, art department production manager Jonathan Marquand Allison, and associate designer James North.

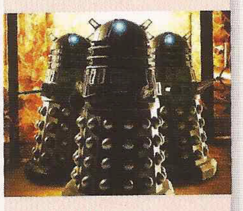
Department Six tells **DWM** that the art prints are aimed at the collectors' market: "They meet all the criteria of limited-edition art, being hand-cut and hand-mounted with Gallifreyan print on the packaging," the company tells us. "The whole thing will come in a beautiful black box."

Each art print will be limited to a worldwide run of 500. The first batch will consist of 20 separate images, each 16 inches by 9. The images will include the TARDIS interior, the sonic screwdriver, the Master's fob-watch and ring, the Face of Boe and Magpie Electricals.

Log on to *www.departmentsix.com* for any future developments, and in the next issue, you can enter a competition to win one of these coveted art prints...

RECORD BREAKER?

An attempt will be made on 26 August 2007 to create a new Guinness World Record – with the Daleks! The Museum of Science and Industry in Manchester, host of the *Doctor Who Up Close* exhibition, needs to attract 50 or more people dressed as the Doctor's oldest enemies in order to succeed. Ian Griffin, director of MoSI says: "This is the largest *Doctor Who* exhibition in the world, so it's an obvious place for Daleks to visit! If you have a Dalek costume lurking in your cupboard or you feel like you could make one, please come along with it and be part of this unique record-breaking attempt." More information at *www.msim.org.uk*



GO FIGURE!

Iconic Replicas, a divison of Product Enterprise, is to release a range of limited edition statues and replica props based on the first three decades of *Doctor Who*. The initial releases will include: the TARDIS and console [*100,000BC*], Daleks, Cybermen, sonic screwdriver [Tom Baker era], the Fourth Doctor, Linx the Sontaran and Zygons. No release date has yet been given.

Character Options will launch a new range of detailed five-inch replica figures in Spring 2008, featuring classic Doctors and monsters, including Mr Sin, Magnus Greel and Voc Robots.

ADVENTURES 36 & 37

BBC
FREE!
DOCTOR WHO ADVENTURES
ALL-NEW COMIC STORY!
The last DALEK?
WHO IS SALLY SPARROW?
PLUS

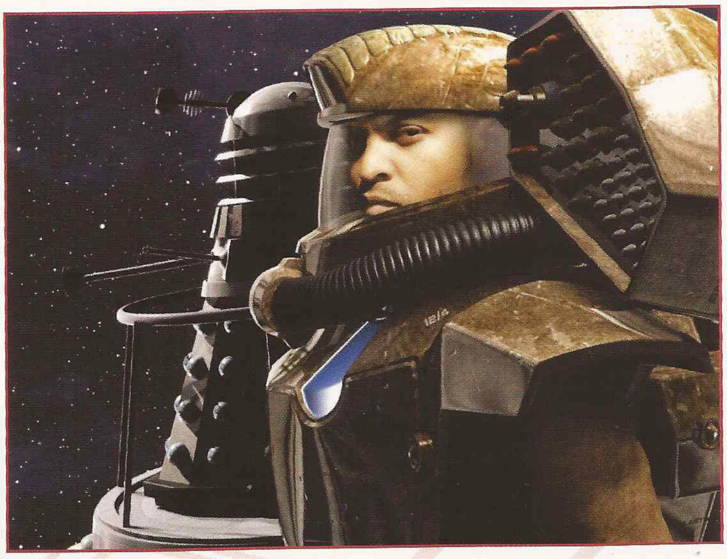
Issue 36 of *Doctor Who Adventures*, the magazine for younger fans, should have hit the shops on 16 August, and reveals all about Dalek Caan. There's also a look inside John Smith's Journal of Impossible Things; everything you need to know about Sally Sparrow; an adventure guide to *The Lazarus Experiment*; danger for Martha in a new comic strip, *Signs Of Life*; a cut-out Pig Slave monster mask; plus posters and a free gift.

Issue 37, published on 30 August, has 20 fantastic facts on Martha; Part Two of *Signs of Life*; a Sarah Jane Smith data file; Lazarus cut-out monster mask; adventure guide for *42*; plus another free gift.

The magazine is available from all good newsagents and supermarkets, priced £2.10.

EXCLUSIVE! Noel Clarke returns to the *Doctor Who* universe, while old monsters live to fight another day...

NOEL TAKES ON THE DALEKS!



The *Doctor Who* audio adventures, produced by Big Finish Productions, are about to celebrate their 100th regular release in September, while a new series of the *Dalek Empire* spin-off CDs hits the shops in the same month.

"It's been an exciting and frantic time," says producer Nicholas Briggs, who also gives voice to the Daleks on television as well as on CD. "Most exciting for me, on a personal level, is that I've finally got the new series of *Dalek Empire* recorded. And I'm really pleased to announce exclusively in **DWM** that starring in the *Dalek Empire: The Fearless* will be **Noel Clarke**, who, of course, played Mickey Smith on television. We've been talking about this project almost from the moment we met on the set of the TV series, so it's great that it finally happened."

However, the series doesn't see a return of Mickey Smith; Noel plays a brand new character, Kade, a tough, hard-bitten soldier from the distant future.

> "Just wait til you hear Noel get angry. I'm surprised the Daleks didn't just pack up and go home!" **Nicholas Briggs**

"It's a completely different role for Noel," explains Nick, "and it was a delight to watch him lap it up. I think people will see a side to Noel they never knew about. He has such incredible range as an actor, and breath-taking emotional power. You wait until you hear Kade angry. I'm surprised the Daleks didn't just pack up and go home!"

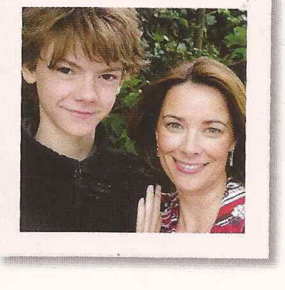
Dalek Empire: The Fearless also stars former *Doctor Who* girl **Maureen O'Brien**, who played companion Vicki in 1964/65. "I knew I wanted Maureen to be in this the moment I saw her working on *The Companion Chronicles* last year," explains Nick. "She plays General Agnes Landen, a really tough lady, single-minded, convinced she's right. And she and Kade clash!"

Dalek Empire: The Fearless, set during the time-line of the first *Dalek Empire* series and featuring the return of actress **Sarah Mowat** as Susan Mendes, is released on four CDs, from September to December this year.

HUNDREDTH RELEASE

Meanwhile, there's been plenty of studio activity for the main *Doctor Who* range, with **Paul McGann**, **Colin Baker** and **Peter Davison** all recording new adventures.

"Colin's story commemorates our 100th regular *Doctor Who* release," explains Nick Briggs. "And it's also the first one I've directed in ages. We had four, wildly different scripts and a lovely cast. **John Sessions** appears as Mozart in various confusing guises, and Frank Finlay plays the mysterious Old Jacob." **Will Thorp**, who appeared in last year's TV story *The Impossible Planet*/*The Satan Pit*, takes on the role of Gaius Caesar.



COMPANIONS DEPART

Two of the Eighth Doctor's companions are bowing out, with the lizard alien C'rizz (**Conrad Westmaas**) departing in *Absolution* by Scott Alan Woodward (released in October). The story guest stars **Robert Glenister** (*The Caves of Androzani*), **Christopher Villiers** (*The King's Demons*, *Emmerdale*) and **Natalie Mendoza** (*Hotel Babylon*). "Conrad has done such good work for us over the years," says Nick, "So we knew he needed a great, dramatic send-off. Tears are shed and feathers are ruffled, which leads directly into our December release, *The Girl Who Never Was*...

"Alan Barnes created companion Charlotte Pollard, played by **India Fisher**, back in 2000," Nick continues. "In *The Girl Who Never Was*, he wraps up her story with an action-packed double-whammy featuring Cybermen, pirates and torpedoes!"

Film legend **Anna Massey** stars, with **Danny Webb** (*The Impossible Planet*/*The Satan Pit* and *Alien3*). **Robert Duncan** (*Drop the Dead Donkey*), **David Yip** (*Destiny of the Daleks*, *The Chinese Detective*) and **Natalie Mendoza** also featuring.

SHERIDAN REJOINS McGANN

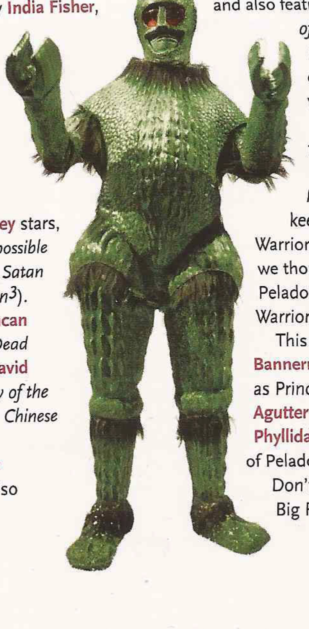
The Eighth Doctor will then be continuing his adventures with Lucie Miller, played by **Sheridan Smith**. The first of eight new stories has already been recorded. *Grand Theft Cosmos*, by Eddie Robson, guest stars **Michael Maloney** (*Truly, Madly, Deeply*) and **Christopher Benjamin** (*The Talons of Weng-Chiang*) and features the return of **Katarina Olsson** as the Headhunter.

Another confirmed title is *The Zygon Who Fell To Earth*, by Paul Magrs. "*Horror of Glam Rock* set up a bit of a musical theme for us in these stories, and this time we move from the 1970s to the 1980s. But don't worry, no singing Zygons allowed!" Nick assures us.

ICE WARRIORS RETURN

Peter Davison has also been busy Doctoring, fitting it in around his new role as King Arthur in the West End hit, *Spamalot*. "It doesn't matter that Peter has got a beard on audio!" jokes Nick.

The Mind's Eye by Colin Brake is released in November. It guest stars **Rebecca Front** (*The Day Today*, *Big Train*), **Owen Teale** (*Vengeance on Varos*) and **Thomas Sangster** (*Human Nature*/*The Family of Blood*) and also features the one-parter *Mission of the Viyrans*, in which Peri (**Nicola Bryant**) finds herself quarantined on an alien world.



January's release features the Fifth Doctor, Peri and Erimem in *The Bride of Peladon*. "We considered keeping the return of the Ice Warriors secret," says Nick, "but we thought that was pointless. Peladon? It's tradition! The Ice Warriors are back! Ssssss."

This story also stars **Yasmin Bannerman** (*The End of the World*) as Princess Pandora, with **Jenny Agutter** in an undisclosed role and **Phyllida Law** as the Queen Mother of Peladon.

Don't miss **DWM**'s celebratory Big Finish feature next issue...

BEYOND THE TARDIS

DOMINIC MAY tells us what Doctor Who's movers and shakers have been up to away from the series...

LEARN ABOUT TENNANT

BBC One's *Learners* [pictured below], with **David Tennant** as Chris, **Shaun Dingwall** as Ian and **Jessica Hynes** as Bev, should air during September (DVD out 24 September). On 31 August, David switches on the Blackpool Illuminations. He attended Take That musical *Never Forget* at Cardiff's Millennium Centre on 26 July. The press rumours David as negotiating for the RSC's *Hamlet* next summer.

L GEAR CHANGE

FARSI FREEMA

Freema Agyeman read for CBeebies during week commencing 16 July. Interviewed on BBC Persian on 25 July, she was dubbed into Farsi, her mother's native language. **Adjoa Andoh**, who played Mary in Radio 4's *One Down* from 9 to 13 July and Celeste Davies in ITV1's *Wire in the Blood* on 11 July, was among readers of Winter Miller's play *In Darfur* at London's Donmar Warehouse on 9 July.

PILOT BARROWMAN

Bashful **John Barrowman** recorded non-broadcast Saturday night adults versus children pilot *The Kids are All Right* on 22 July, designed for a BBC One primetime slot if it goes to series. His 27 July *Friday Night Project* featured cameos from **David Tennant**, **Freema Agyeman** and various *Torchwood* cast. Barrowman guested on BBC One's *Animal Rescue Live* on 16 July and attended *Joseph and the Amazing Technicolor Dreamcoat*'s London première [above] and aftershow party on 17 July.

WHO'S PILOTING

BBC Three has commissioned various drama pilots, including comedy horror *Being Human* by **Toby Whithouse** (shooting around Bristol in September), *W10 LDN* by **Noel Clarke** (set on a West London housing estate) and *Phoo Action* (co-written by **Jessica Hynes**, and based on the comic strip *Get The Freebies*). Director **James Hawes** is working on BBC Four's new Andrew Davies adaptation of *Fanny Hill* for autumn broadcast, while **Richard Clark** has been assigned Episodes 5 and 6 of ITV1 drama *Whistleblower*.

RTD MOVES UP

Russell T Davies regained teen status in *Media Guardian*'s 2007 Top 100 British media people list, up from 2006's 28th to 15th (14th in 2005). **David Tennant**, listed 24th, was the highest placed actor. In September **Julie Gardner**, **Mark Gatiss** and **Stephen Fry** join Red Planet Pictures' Tony Jordan to judge the Red Planet Prize, a new writing competition which includes a script commission prize.

BROTHERS REUNITED

BBC Scotland has interviewed **Colin Baker**, Rani **Kate O'Mara** and *Time-Flight*'s **Richard Easton** for a retrospective on *The Brothers*, likely to be on BBC Four. Colin has lately narrated for Sky's Horse & Country Channel. BBC7 broadcasts *The Scarifyers: The Nazad Conspiracy* with **Nicholas Courtney** as Inspector Lionheart and **Terry Molloy** as Professor Dunning on 25 August.

WHO'S AUTUMN SEASONING

ITV1's autumn season finds **Derek Jacobi** as Grandfather with **Zoë Wanamaker** as Mrs Jarley in *The Old Curiosity Shop*. **David Haig**'s *My Boy Jack*, in which he also appears as Rudyard Kipling, features **Carey Mulligan** as Elsie Kipling opposite Daniel Radcliffe. **Anthony Head** is Mr Colubrine with **Christina Cole** as Mel in *Sold*. For BBC One *Torchwood: Out of Time*'s **Olivia Hallinan** and *Comic Relief*'s **Julia Sawalha** play Laura Timmins and Dorcas Lane in Sunday night drama *Lark Rise to Candleford*. *Scream of the Shalka*'s **Sophie Okonedo** is Nancy in a new adaptation of *Oliver Twist*. Also on BBC One will be the **Euros Lyn**-directed *Billy Goat*.

QUICKIES

Bonnie Langford was a judge on ITV1's *Baby Ballroom – the Championship*. *Spamalot*'s box office number to see **Peter Davison** at London's Cambridge Theatre is 08708 300200. Radio 4 commences Series One of **Douglas Adams**' *Dirk Gently's Holistic Detective Agency* on 3 October.

OBITUARY

Peter Tuddenham, famous for voicing the three computers in *Blake's 7*, who also provided voices for *The Ark in Space*, the Titan voice in *The Masque of Mandragora* and the Brain voice in *Time and the Rani* plus *Kaldor City* audio crossover spin-offs *Occam's Razor* and *Death's Head*, died on 9 July aged 88. **John Normington**, who played Morgus in *The Caves of Androzani*, Trevor Sigma in *The Happiness Patrol* and Tom Flanagan in *Torchwood: Ghost Machine*, died on 26 July aged 70. **Robert Marsden**, who was Abraham Lincoln in *The Chase: The Executioners*, died on 5 April aged 75. **Mike Reid**, who famously played Frank Butcher in *EastEnders* [below], as well as in the 1993 *Doctor Who* crossover story *Dimensions in Time* for Children in Need, died on 29 July aged 67. The former stuntman also appeared as an extra in *The Myth Makers*, *The Massacre of St Bartholomew's Eve* and *The War Machines*. **DWM** extends its sympathies to David Tennant, whose mother **Helen MacDonald** died on 15 July at Paisley's Accord hospice.

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

SEPTEMBER

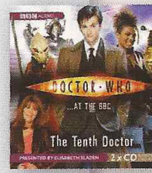
MONDAY 3

DVD Doctor Who: The Time Warrior by Robert Holmes [Third Doctor and Sarah Jane] *2|entertain £19.99*

Talking Book Doctor Who and the Cave Monsters by Malcom Hulke [Third Doctor and Liz] *BBC Audio £17.99*

Talking Book Doctor Who and the Doomsday Weapon by Malcolm Hulke [Third Doctor and Jo] *BBC Audio £17.99*

CD Doctor Who at the BBC: The Tenth Doctor *BBC Audio £13.99*



THURSDAY 6

Books Doctor Who: Forever Autumn by Mark Morris, **Wetworld** by Mark Michalowski, **Sick Building** by Paul Magrs [Tenth Doctor and Martha] *BBC Books £6.99 each*

THURSDAY 13

Mag Doctor Who Adventures #38 *BBC Magazines £2.10*

THURSDAY 20

DWM Issue 387 *Panini £3.99*

MONDAY 24

DVD Doctor Who: The Key to Time by Robert Holmes, Douglas Adams, David Fisher, Bob Baker and Dave Martin [Fourth Doctor and Romana] *2|entertain £69.99*

THURSDAY 27

Mag Doctor Who Adventures #39 *BBC Magazines £2.10*

ALSO THIS MONTH

CD Doctor Who: Son of the Dragon by Steve Lyons [Fifth Doctor] *Big Finish £14.99*

CD Doctor Who: 100 by various [Sixth Doctor] *Big Finish £14.99*

CD Dalek Empire: The Fearless – Part 1 by Nicholas Briggs *Big Finish £11.99*

All release dates are subject to change, and all prices are RRP.

WIN AN OPERATION!

A *Doctor Who* version of the classic test of skill *Operation* is now available from MB Games – giving you the opportunity to pluck the innards from a Dalek! Ten lucky readers will win a copy of the game just by answering the following question:

Which of the following *Doctor Who* actors has NOT been credited as a Dalek operator?

a) John Scott Martin; b) Nicholas Pegg; c) Bella Emberg

Answers please, marked IT'S A BIT CRAMPED IN HERE, to the usual **DWM** address by 19 September. Good luck!

MB GAMES
OPERATION
DOCTOR·WHO

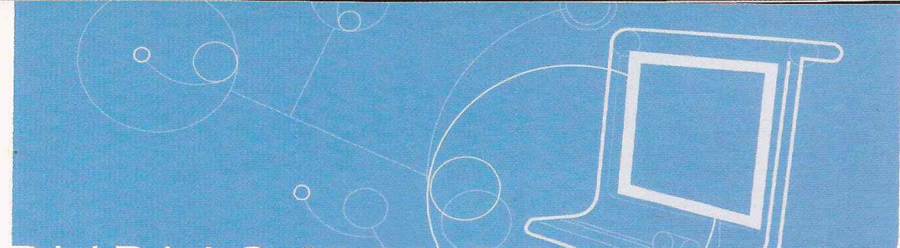
WIN CARDBOARD!

Star Cutouts has released a fantastic new range of life-size *Doctor Who* cardboard figures – and we've got ten cutouts of both the Doctor and Martha, each worth £30, to give away! To be in with a chance of winning, simply tell us the answer to this question:

Which of the Doctor's companions turned into a life-size cutout in the 1968 story *The Mind Robber*?

a) James Robert McCrimmon b) James Robertson Justice c) James Moran?

Send your answers marked THAT'S HIS NOSE ALRIGHT to the **DWM** address by 19 September. Good luck!



PUBLIC IMAGE

TOM SPILSBURY LOOKS AT HOW THE LATEST EPISODES HAVE BEEN FARING IN THE TV RATINGS WAR...

If you were watching BBC One in the week leading up to broadcast of *Last of the Time Lords*, you may have caught one or two trailers for the 'season finale' of *Doctor Who*. It's a curiously American phrase, and I believe that's the first time I've ever heard it used for a British programme, but if the BBC was hoping that the extra hype would help the ratings, they will have been especially pleased with the result.

8.61 million viewers sat down to watch the episode – more than either last year's finale, *Doomsday* (8.22m), or 2005's *The Parting of the Ways* (6.91m). In fact, you have to go back over 27 years, to, um... *The Horns of Nimon* Part Four (10.4m) to find a *Doctor Who* 'season finale' that performed 'better' than *Last of the Time Lords* – and, as we know, the TV landscape of 1980 bears very little resemblance to that of today.

Last of the Time Lords' rating is *Doctor Who*'s second best figure of 2007, behind only the series-opener (or should that be 'season première'?) *Smith and Jones* in March. The episode thrashed the ITV1 competition, a screening of the 1999 movie *The Mummy* (3.14m), and finished at a highly impressive 7th position for the week, beaten only by three of the week's five *Coronation Street* episodes, one of the four *EastEnders* editions, plus Sunday's *Concert for Diana* (12.22m) and the immediately following *BBC News* broadcast (9.24m). But for that concert, *Doctor Who* could have equalled its best ever chart placing, which remains a Number 5 spot for *The Ark in Space* Part Two in 1975 – but this is still an incredible achievement, particularly for a programme broadcast in late June.

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EXCLUSIVE
JOHN SIMM IS
THE MASTER
We join him on set for the sensational series finale!

It was also a good night for *Doctor Who Confidential*, which recorded its highest ever BBC Three audience of 1.02 million. As with the main programme, ratings have been buoyant for *Confidential* in 2007 – at least half a million viewers regularly turned over each week to watch the 'making of' show. One of the few shows performing even better than *Doctor Who Confidential* on BBC Three this year has been *Doctor Who* itself, with the Sunday repeats often topping 1 million. It's interesting to see that while the average BBC One audience for *Doctor Who* has declined fractionally from 7.83 million in 2006 to 7.55 million in 2007 (and no doubt *Voyage of the Damned* will give a boost to that average before the year is out), the 'missing' viewers can almost entirely be accounted for in the BBC Three ratings, which have risen by roughly the same amount that the BBC One ratings have fallen.

DOCTOR·WHO 2007 FINAL RATINGS CHECKLIST

DOCTOR WHO EPS	SATURDAY BBC ONE SCREENINGS			FIRST SUNDAY REPEATS		FIRST FRIDAY REPEATS	
EPISODE	**TRANSMITTED**	**RATING** (Pos)	**SHARE**	**TRANSMITTED**	**RATING** (BBC3 Pos)	**TRANSMITTED**	**RATING** (BBC3 Pos)
1 Smith and Jones	31 Mar 2007, 19:00	8.71M (9th)	41%	1 April 2007, 20:00	1.00M (1st)	6 April 2007, 21:00	0.40M
2 The Shakespeare Code	7 April 2007, 19:00	7.23M (14th)	37%	8 April 2007, 20:00	1.04M (1st)	13 April 2007, 21:00	0.53M (9th)
3 Gridlock	14 April 2007, 19:40	8.41M (7th)	41%	15 April 2007, 20:00	0.83M (1st)	20 April 2007, 21:00	0.34M
4 Daleks in Manhattan	21 April 2007, 18:35	6.69M (18th)	36%	22 April 2007, 20:00	1.13M (1st)	27 April 2007, 21:00	0.45M (8th)
5 Evolution of the Daleks	28 April 2007, 18:45	6.97M (17th)	39%	29 April 2007, 20:00	1.04M (1st)	4 May 2007, 21:00	0.35M
6 The Lazarus Experiment	5 May 2007, 19:00	7.19M (12th)	39%	6 May 2007, 20:00	0.98M (1st)	11 May 2007, 21:00	0.49M
7 42	19 May 2007, 19:15	7.41M (16th)	37%	20 May 2007, 20:00	0.88M (2nd)	25 May 2007, 21:00	0.30M
8 Human Nature	26 May 2007, 19:10	7.74M (13th)	38%	27 May 2007, 20:00	0.87M (1st)	1 June 2007, 21:00	0.36M
9 The Family of Blood	2 June 2007, 19:10	7.21M (13th)	41%	3 June 2007, 20:00	0.76M (2nd)	8 June 2007, 21:00	0.33M
10 Blink	9 June 2007, 19:10	6.62M (16th)	38%	10 June 2007, 20:00	0.75M (2nd)	15 June 2007, 21:00	0.38M
11 Utopia	16 June 2007, 19:15	7.84M (14th)	38%	17 June 2007, 20:00	0.82M (2nd)	29 June 2007, 20:00	0.33M
12 The Sound of Drums	23 June 2007, 19:15	7.51M (11th)	40%	24 June 2007, 20:00	1.09M (2nd)	29 June 2007, 21:00	0.62M (6th)
13 Last of the Time Lords	30 June 2007, 19:05	8.61M (7th)	41%	1 July 2007, 19:00	0.81M (2nd)	6 July 2007, 20:25	0.52M (6th)

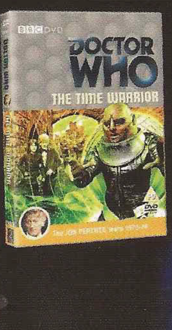
CONFIDENTIAL EPS	SATURDAY BBC THREE SCREENINGS			SUNDAY CUT-DOWN REPEATS		FRIDAY CUT-DOWN REPEATS	
EPISODE	**TRANSMITTED**	**RATING** (BBC3 Pos)	**SHARE**	**TRANSMITTED**	**RATING** (BBC3 Pos)	**TRANSMITTED**	**RATING** (BBC3 Pos)
1 Meet Martha Jones	31 Mar 2007, 19:45	0.81M (3rd)	5%	1 April 2007, 20:45	0.54M (9th)	6 April 2007, 21:45	0.23M
2 Stage Fright	7 April 2007, 19:45	0.66M (6th)	4%	8 April 2007, 20:45	0.56M (10th)	13 April 2007, 21:45	0.24M
3 Are We There Yet?	14 April 2007, 20:25	0.58M (5th)	3%	15 April 2007, 20:45	0.47M (10th)	20 April 2007, 21:45	0.27M
4 New York Story	21 April 2007, 19:25	0.49M (8th)	3%	22 April 2007, 20:45	0.53M (5th)	27 April 2007, 21:45	0.30M
5 Making Manhattan	28 April 2007, 19:30	0.59M (3rd)	4%	29 April 2007, 20:45	0.40M	4 May 2007, 21:45	0.24M
6 Monsters Inc.	5 May 2007, 19:45	0.80M (2nd)	5%	6 May 2007, 20:45	0.49M (10th)	11 May 2007, 21:45	0.29M
7 Space Craft	19 May 2007, 20:00	0.50M	3%	20 May 2007, 20:45	0.40M	25 May 2007, 21:45	0.16M
8 Alter Ego	26 May 2007, 19:55	0.71M (4th)	4%	27 May 2007, 20:45	0.45M	1 June 2007, 21:45	0.18M
9 Bad Blood	2 June 2007, 19:55	0.57M (5th)	4%	3 June 2007, 20:45	0.31M	8 June 2007, 21:45	0.20M
10 Do You Remember...?	9 June 2007, 19:55	0.69M (4th)	4%	10 June 2007, 20:45	0.37M	15 June 2007, 21:45	0.14M
11 'Ello 'Ello 'Ello	16 June 2007, 20:00	0.74M (3rd)	4%	17 June 2007, 20:45	0.46M (8th)	29 June 2007, 20:45	0.34M
12 The Saxon Mystery	23 June 2007, 20:00	0.96M (4th)	6%			29 June 2007, 21:45	0.40M
13 The Valiant Quest	30 June 2007, 19:55	1.02M (1st)	6%	1 July 2007, 19:55	0.47M	6 July 2007, 21:20	0.30M

Compared to most other television shows – particularly in the Saturday night schedule, when viewers' plans change from week to week – *Doctor Who* has an extremely loyal audience. Although the highest individual rating was *Smith and Jones*' 8.71 million, approximately 30 million people are estimated to have seen at least part of an episode this year, and of those roughly 10%, or 3 million, are reckoned to have watched all 13 episodes on first broadcast. A further 2 to 3 million are less dedicated, but still watched at least half of the episodes on their first transmission, with many catching up on what they missed with home recordings or BBC Three repeats. Even the programme's average rating fluctuated less than ever this year, with all episodes attracting between 6.6 and 8.7 million viewers – compared to the range of 6.1 to 9.2 million over the same period last year.

So, what more is left to say? *Doctor Who* remains one of the jewels in the BBC's crown, with ratings that often match – and sometimes even surpass – those of BBC One's top-rated show, *EastEnders*. *Doctor Who* has now been lodged firmly in the TV Top 20 for the past three years solid, (far longer than it managed in the previous 41 years), and shows no sign of losing momentum. On that evidence alone, you can bet that the Doctor will be entertaining TV audiences for a long while yet...

WIN SONTARANS & SPHERES!

Two new *Doctor Who* releases are on DVD this month – Volume 4 of the most recent series, featuring the three-part finale *Utopia*, *The Sound of Drums* and *Last of the Time Lords* (on sale now priced £15.99); and the Third Doctor adventure *The Time Warrior*, (on sale now priced £19.99). Thanks to the folks at 2|entertain, you can be in with a chance of winning both releases, as we have FIVE copies of each to give away in an exclusive competition...



To be in with a chance of winning *The Time Warrior*, simply tell us the answer to the following question:

Which EastEnder makes a *Doctor Who* guest appearance in *The Time Warrior*?

a) June Brown; b) The Mitchell sisters; c) Wellard

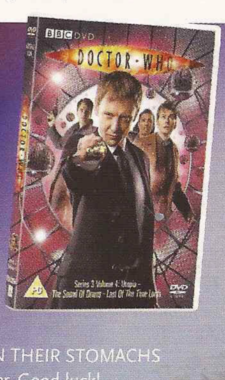
Send your answer marked A LONG-SHANKED RASCAL WITH A MIGHTY NOSE to the address on page 10 by 20 September.

For your chance to win Volume 3.4, just let us know the answer to this question:

The letters of Yana's name alerted the Doctor to what?

a) "You Are Not Alone."
b) "Yikes – A New Adric!"
c) "Yeti Are Not Appearing."

Mark your entry TELEVISIONS IN THEIR STOMACHS and send it to us by 20 September. Good luck!



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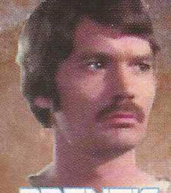
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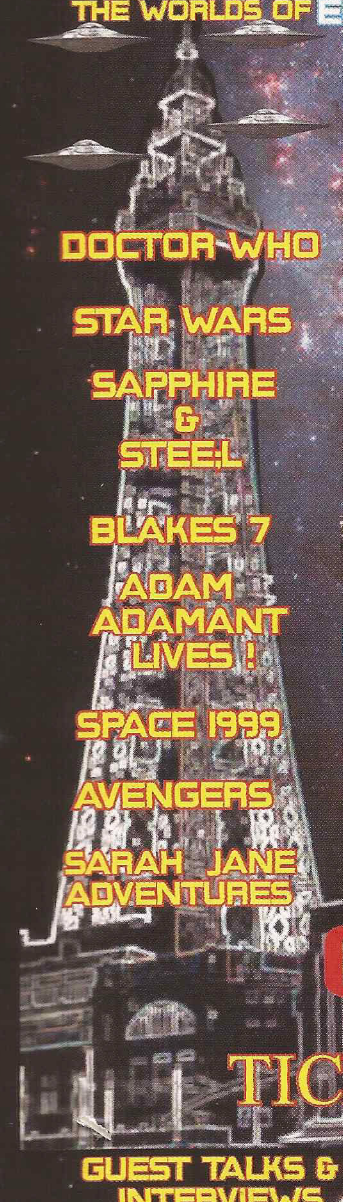

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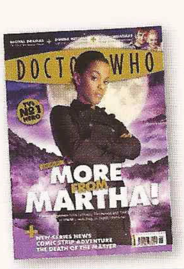

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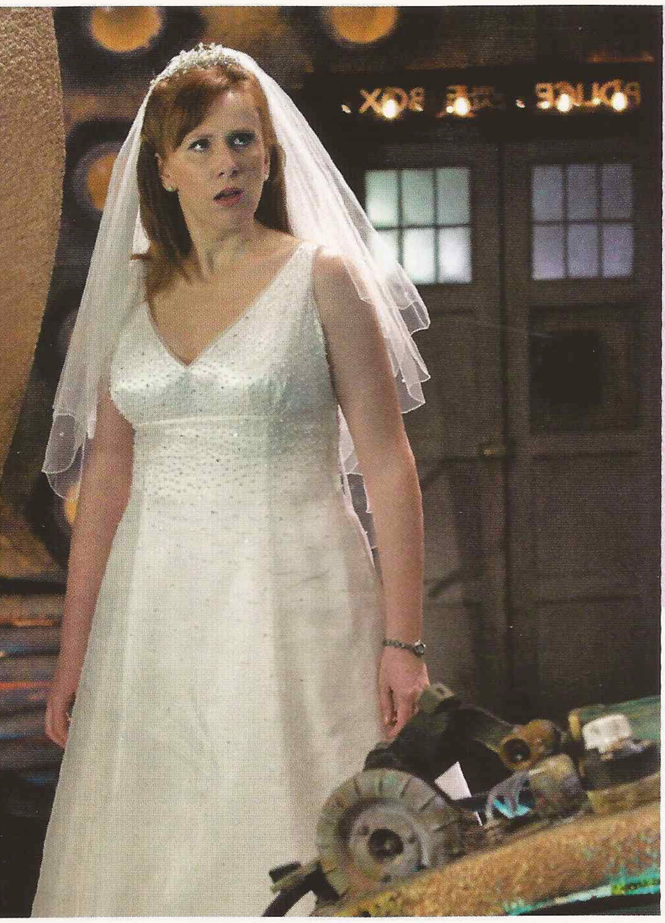
LETTER OF THE MONTH

Having a moan at *Doctor Who* is something we all do at one time or another, but you have to wonder why some people, like Jason Thompson [*DWMail* 383], even bother to watch it! I mean, who cares if the solar flare in *Evolution of the Daleks* didn't resemble real gamma radiation and solar flares? Why wouldn't anyone accept U-boats at the battle of Hastings? It's a show about time travel, innit? You accept time travel in *Doctor Who* (despite arch yawn-meister Stephen Hawking saying it can't be done) and all sorts of other weird stuff, so what's the beef? Anyway, I think U-boats in 1066 is a rather fab idea.

There probably are ways to use science sensibly, but where's the fun in that? I have to be sensible all week at work and I want illogical, eye-popping weirdness and impossibility at 7pm on Saturdays, alright? And anyway, scientists are all amoral people interested in the pursuit of knowledge at the expense of everyone else – it says so in the dictionary. Or else they'd be social workers or something.

I reckon the moaners should be watching *Star Trek* instead. I mean, that's telly with all the charm and fun sucked out of it. Weirdness? More please. Impossibilities? Why not. Stuff that annoys real scientists? Bring it on!

SIMON SMITH EMAIL



Catherine Tate's imminent return as Donna has certainly been causing a few ripples over the last few weeks. Here's what you have to say...

WELCOME BACK DONNA!

Isn't there something uniquely wonderful about Donna's promotion to fully-fledged assistant? I loved Rose, adored Martha, but be honest, much as we might like to pretend we'd match their heroism and pluck, we all know deep down that, faced with aliens and the TARDIS, we'd either be screaming for help or facing minor meltdown. Donna's brilliant, not because she's scared or bewildered, but because she *triumphs* over it. Everyone can identify with that... Donna's no superhero, she's one of us! Welcome aboard!

CHRIS JENNINGS NEW CROSS

Isn't it about time that the writers of *Doctor Who* came up with a female companion who isn't either 'gobby' or 'feisty'? It's been done to death. TV drama seems obsessed with these women. Even *Robin Hood* has to have a feisty Marian these days. Come on, be original, guys! Let's see some vulnerability and give the Doctor a companion who is less able to cope with the adventurous life. Let's see a girl with some inner angst, perhaps with a story arc of how a vulnerable, nice young lady becomes a heroine through her travels through time and space, as opposed to the mouthy stereotypes being churned out. And now Catherine Tate's back. Another gobby female. What a surprise!

DAVID MARSH EMAIL

I would like to say that I am utterly shocked and appalled by so-called fans' reaction to the casting of Catherine Tate in Series Four. Some of the comments that I have heard have really made me quite embarrassed to be a *Doctor Who* fan. How they are convinced that her casting is the beginning of the end for the series is beyond me, it really is.

ADAM STONE EMAIL

The production team hasn't put a foot wrong so far with the casting or writing of the regulars, so I think we can afford to show a little faith. Donna's abrasiveness in the Christmas Special was due to the situations she was in; companions aren't generally introduced by being snatched away on their wedding day and finding out that the marriage was a sham! She was designed to be a one-off character, not a companion, and was written accordingly. So let's not be too quick to judge how she'll be as a full-time companion. For now, I'm just delighted that three years after it came back, the series can still do something so utterly surprising as this!

NEIL SULLIVAN EMAIL

> "I'm delighted that three years after it came back, the series can still do something as surprising as this!"

Having heard the news that Catherine Tate is going to be in Series Four of *Doctor Who*, haven't you noticed that her character 'Derek Fey' looks like the Tenth Doctor when aged in *The Sound of Drums*?

CHARLIE EMAIL

We hadn't, no. But now that you mention it...

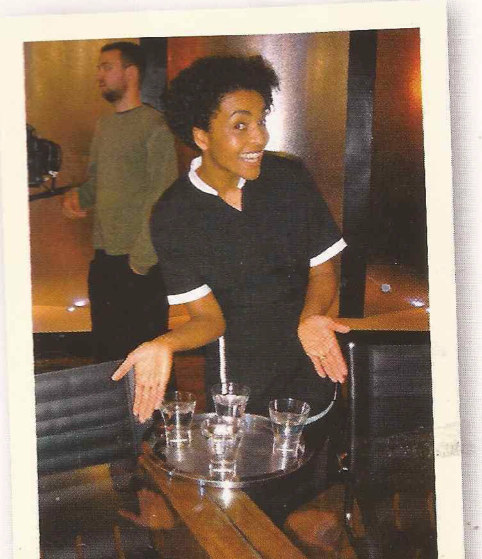
MAID TO PLEASE?

Have both the Tenth Doctor and the Master got a thing for women in maid outfits? First of all the Doctor puts Rose in a maid outfit in *Rise of the Cybermen*; then Martha in *Human Nature*. And then, in *Last of the Time Lords*, the Master forces Martha's mother and sister to wear uniforms too! And now we discover that Kylie will be in a maid outfit for the Christmas Special. All I can say is this: can the Doctor please take Donna to France?

JONATHAN BURNS EMAIL

ASK RUSSELL!

I had an odd dream the other night – that Russell T Davies was my postman. He hadn't fallen on hard times or anything; delivering post to my house was just something he did in addition to being showrunner of *Doctor Who*. Anyway, after he had delivered a parcel to me I took the opportunity to ask him his opinion of multi-Doctor stories and what he would do to make such a story fresh and different if he were to write one for the next series. I must have woken up or something, because I can't remember what his response was but it occurred to me that this is the sort of information I would quite like to know – what is his policy on multi-Doctor stories? What did happen to the Eighth Doctor in his opinion? Will issues like this ever be addressed? Maybe this has all been covered in interviews with Russell in other sci-fi magazines, but I



We also heard from... **CHRIS WINWOOD:** "I was delighted to see the Vervoids given praise by Tom MacRae in **DWM** 383. But I'd debate one issue with him: the scariest moment in the whole of *Doctor Who* is not the 'thorn in the hand' moment, but the cliffhanger to Part Ten of *The Trial of a Time Lord*. Poor Ruth Baxter!" Chilling, certainly, but the most frightening moment ever? Hmm... **WILLIAM MERRICK (13):** I can't understand why most people hate *Timelash* so much! I found it very enjoyable. The Borad looked amazing!" Glad you enjoyed it, William... **SASIA MARRIOTT-WAITE (17):** "I was wondering if you could put my picture into an issue of your amazing magazine. It's on behalf of the lovely, ruffled, handsome Doctor Ten." Love the Fourth Doctor's scarf, Sasia!

don't buy them any more – **DWM** is the only magazine of its type that I buy every month. So how about it? Let's have him answer some real fanboy questions!

HENRY FLYNN LIVERPOOL

If Russell T Davies is reading, then *please* bring back Davros! We've had Daleks, Cybermen and now the Master return, so now Davros deserves to come back in Series Four! I believe the new generation deserves to finally meet the creator of the Daleks! Oh *please*, Russell!

JASON LEE REYNOLDS ILFORD

I am writing to compliment the *Doctor Who* team on another brilliant series finale and also to question a rumour I read recently in *The Times*. Is it true that the whole *Doctor Who* production team is going to walk out at the end of Series Four? Please tell me that it isn't true! A gripping finale like that and indeed an awesome series (except *Gridlock* – that was just plain weird) means that everything looks good on the horizon for *Doctor Who* but for that niggling doubt and worry at the back of my mind. Please find out.

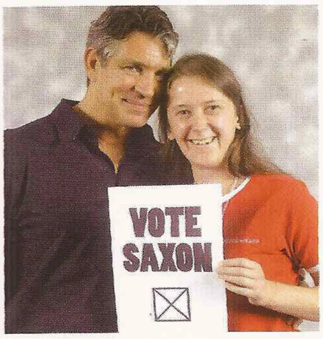
EDMUND BANNISTER (13) EMAIL

We can't promise you he'll answer all your queries, Henry, Jason and Edmund, but we're sure you'll find Russell's bumper interview on page 12 a fascinating read...

MASTER NO. FOUR

I just had to send you this photo I had taken with Eric 'TV Movie Master' Roberts at the recent Bad Wolf 2007 convention in Birmingham. As you can clearly see, even in a previous incarnation, the Master clearly supports the VOTE SAXON campaign! The man obviously has good taste!

ANNI RUECROFT EMAIL



INFINITE FUN

With everybody praising the finale of Series Three of *Doctor Who* (and quite rightly too!) I thought I'd say how much I enjoyed *The Infinite Quest*. I settled down to watch it last Saturday and it was just tremendous fun. An awful lot of nonsense, but tremendous fun! Alan Barnes and Gary Russell and everybody else involved deserve a lot of praise, and I hope it won't end up getting forgotten by fandom. In fact I'd say *The Infinite Quest* is the little edible silver balls on the very tasty cake that is Series Three, and the sooner it gets a DVD release, the better. Yeah!

STEPHEN OAKES EMAIL

The Infinite Quest is a fully fledged episode of this season – but where does it come in the running order? Obviously some time before *Utopia*, but Martha is far too confident for it to be very early on. Does anybody know, or is this the start of another great fan debate?

ALISON JACOBS EMAIL

MYSTERIOUS STRANGER

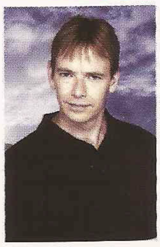
Please can you pass this message on to Steven Moffat? Hello, it's me; the magic stranger from Kew Gardens! [*Production Notes*, **DWM** 384] Firstly, thanks for proving to my friends that I wasn't just talking big when I bombarded them with texts saying that I'd met you. And secondly, you were worried if I'd like *Blink*. Well, I didn't. I *loved* it. Almost as much as my son, Dominic – who was too scared to come anywhere near you that day at Kew, after I pointed you out as the man who wrote *The Empty Child*. *Blink* left him as thrilled, frightened and dazzled by the world as every seven-year-old deserves to be. Thanks for that.

RICHARD AUGOOD EMAIL

SAXON MYSTERY

Has anyone noticed the startling similarity between new Prime Minister Harold Saxon and Ian 'Briefly in *Dimensions in Time*' Beale from *EastEnders*? It's uncanny!

ALEX BROWN WOLVERHAMPTON



'Saxon'

'Beale'

FLOODS OF CHEERS

Having just purchased *The Flood*, the final volume of the Eighth Doctor comic strips (still probably my favourite era of *Doctor Who* ever, period), what can I say but "wow!" Re-reading the final episode of *The Flood*, for the first time in years, can I just reiterate what I felt at the time, and say that I cannot think of an ending more fitting, more touching, more affecting, and more... well, damn *beautiful*. He could have regenerated, but no, you took the happy ending, the upbeat option, the beautiful conclusion. Ack, I can feel myself welling up all over again! The cows, the sentiment, and Izzy (yes Izzy, I still love you, fictional or not). Bless you **DWM**, and thanks again for the Eighth Doctor comics: *Doctor Who* doesn't get much better than that.

NICK MELLISH EMAIL

GOOD INFLUENCE?

Russell T Davies has borrowed from Big Finish audios to give us *Dalek*, and the books for *Human Nature*. So it's something from **DWM**'s comic strips next, right? There's certainly plenty of excellent stories to pick from. Which would you choose?

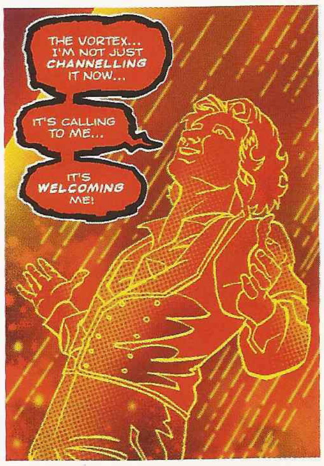
SUSAN CHARMAN EMAIL

Weeeell...

Loved the *Blink* feature in **DWM** 384 and was intrigued by the *Adapt To Survive* boxout on how the TV series has seemingly already adapted stories that have appeared in the august pages of **DWM**. I was reminded of this during the fantastic series finale. What a brilliant concept – just imagine! The Master gets a new body and becomes all-powerful, lording it over the Earth with the help of a version of the human race itself; the course of history is changed; the Doctor is incapacitated; his companion becomes a leading member of the resistance and has to confront the Master on her own; and then, the Master is eventually defeated, seemingly killed once and for all – but his essence lives on.

The Glorious Dead (**DWM** 287-296) anyone? I do hope writer Scott Gray got a concept fee for that. No wonder Russell gives **DWM** unrestricted access to see the series being filmed – it must be like a home from home for you!

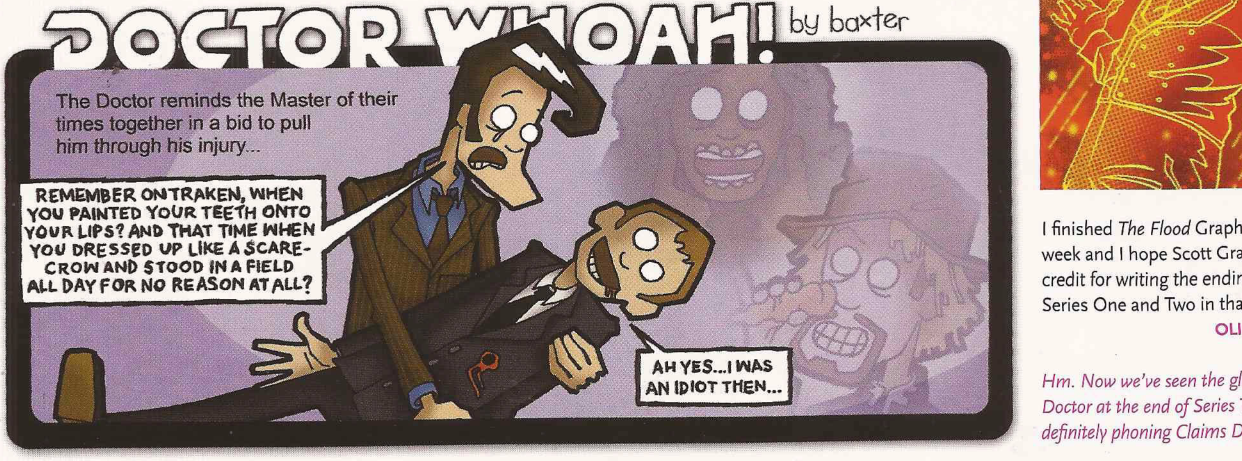
NICK MAYS DONCASTER


THE VORTEX... I'M NOT JUST CHANNELLING IT NOW...
IT'S CALLING TO ME...
IT'S WELCOMING ME!

I finished *The Flood* Graphic Novel last week and I hope Scott Gray got the credit for writing the ending to both Series One and Two in that story!

OLI SMITH EMAIL

Hm. Now we've seen the glowing floaty Doctor at the end of Series Three, we're definitely phoning Claims Direct...


DOCTOR WHOAH! by baxter
The Doctor reminds the Master of their times together in a bid to pull him through his injury...
REMEMBER ON TRAKEN, WHEN YOU PAINTED YOUR TEETH ONTO YOUR LIPS? AND THAT TIME WHEN YOU DRESSED UP LIKE A SCARE-CROW AND STOOD IN A FIELD ALL DAY FOR NO REASON AT ALL?
AH YES...I WAS AN IDIOT THEN...

DOCTOR·WHO
MAGAZINE
EXCLUSIVE

LEADER OF THE GANG

Benjamin Cook tracks down the world's busiest writer – and *Doctor Who* showrunner – **Russell T Davies**, for his yearly **DWM** grilling...

Guess what percentage of *Doctor Who* viewers watch every *single* week," ponders Russell T Davies. "How many of our audience are devoted enough?" He puffs contentedly on his cigarette. "I'd have thought – what? – 50, 60 percent? But it's just ten percent. Astonishing, isn't it? This sort of proves what I've always felt about not making it too continuous and mythology-heavy. Each episode should work in its own right."

He leans back in his chair, and exclaims, "Sorry, I know statistics aren't very interesting. I'd rather tell you about the day I snogged the Face of Boe, but it didn't happen, so what can I do?"

This year, however, story arcs – most notably Mr Saxon and the Face of Boe's message – have been more pronounced. "That was an experiment," acknowledges Russell. "Fandom, obviously, likes stronger arcs, but I've always been wary of arcs for being too complicated and knotted. And yet there we were ending the series on a three-parter! It's unashamedly a three-parter, and I like it as a three-parter. It's an unusual three-parter in that every episode is very separate, having moved on from the previous cliffhanger. With only ten percent watching every week, I hope that didn't leave people behind. And doing things like cliffhanging out *42* on the Saxon arc was a much bolder move than we've done before. I like that, but that's as strong an arc as we're ever going to get. It won't be that strong next year. There is a slight continuous strand that I've got in mind for Series Four. In fact, it's mentioned fleetingly in the last couple of episodes of Series Three, tucked away in the way that Saxon was. But I'm not going to tell you what it is. It was something that the Master said..."

As showrunner on the BBC's most successful drama series, Russell is responsible for steering the show – and the franchise – in the right direction. It is he, ultimately, who ensures that the tone of each episode is just right, that the scripts are up to scratch, and that waiting seven days – or, as things stand, a whole six months – for the next instalment is almost unbearable. "You'd be amazed at how little we ▶

"THE SLIGHT **CONTINUOUS STRAND** FOR SERIES FOUR IS SOMETHING **THE MASTER** MENTIONED IN THE FINAL STORY!"

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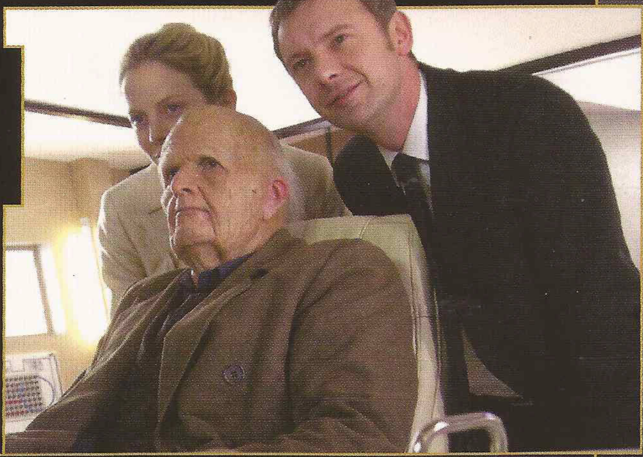
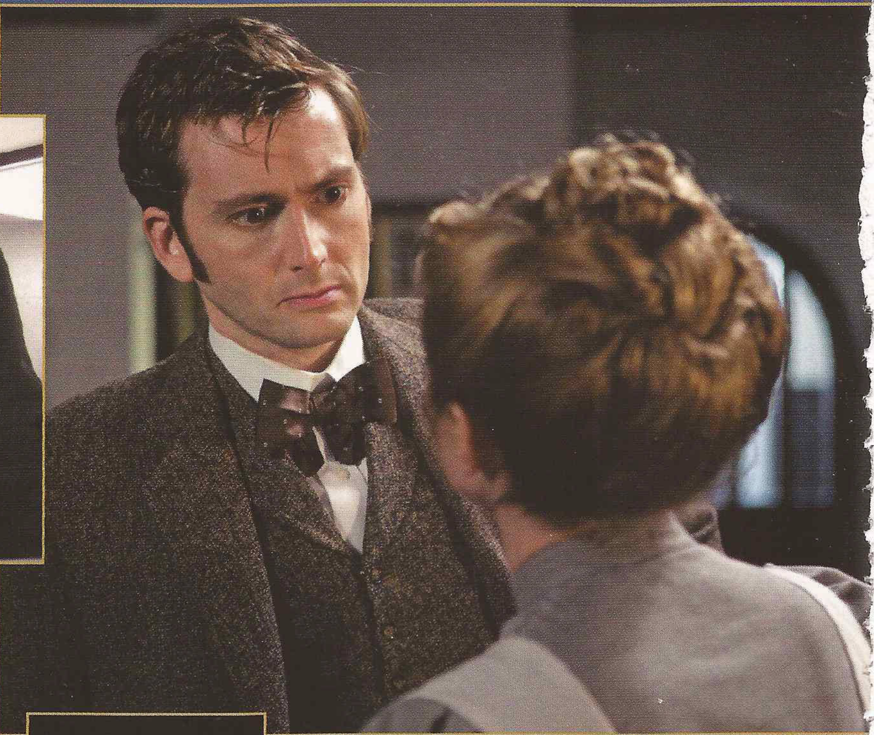




▲ Top: Dark deeds in **Last of the Time Lords**.

▲ Above: Ardal O'Hanlon in **Gridlock**.

◀ Above right: The Doctor discovers love and loss as John Smith in **Human Nature**.

> "NEXT YEAR WE'LL BE PULLING BACK FROM THE **DARKNESS** OF SERIES THREE. **MORE FUN!**"

◀ stop between series," he says, "and do post-mortems and reassessments. There's no meeting between me, Julie [Gardner, executive producer], and Phil [Collinson, producer] to say, 'Shall we go darker? Shall we go lighter? What shall we do with the Doctor? What shall we do with the companion?' The three of us just trust each other as we go along."

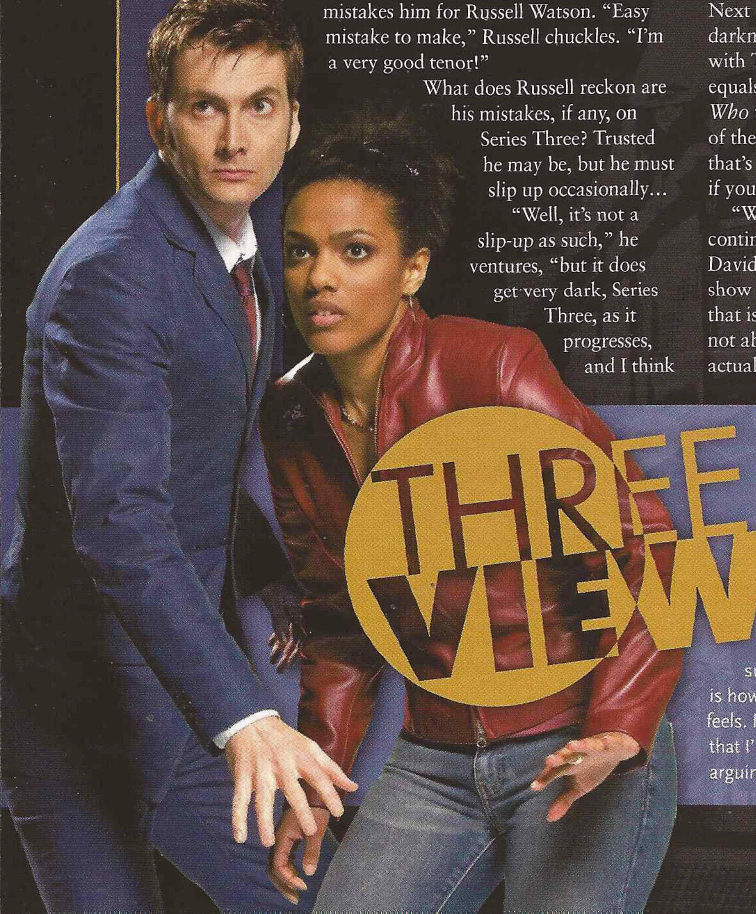
He's famous, too, around these parts. We're sat outside a coffee house on Cardiff Bay, and **DWM** loses count of the passers-by who interrupt our caffeine-fuelled chat to congratulate Russell, or wish him well, or ask for his autograph ("It's for my little boy," say several), or who just want to shake his hand. They're all so courteous. You'd have thought that at least one, on a hot day like this, would shout something obnoxious about *Love & Monsters*, or refuse to leave us alone until Russell explains, with diagrams if necessary, how Captain Jack hotfooted it from the Torchwood Hub, without anyone noticing, in pursuit of the TARDIS at the beginning of *Utopia*. For his part, Russell turns on the charm every time. Even for the man who mistakes him for Russell Watson. "Easy mistake to make," Russell chuckles. "I'm a very good tenor!"

What does Russell reckon are his mistakes, if any, on Series Three? Trusted he may be, but he must slip up occasionally…

"Well, it's not a slip-up as such," he ventures, "but it does get very dark, Series Three, as it progresses, and I think there's a little element of fun missing. I love those final three episodes, but part of me misses a great big Dalek/Cyberman war – the fun of it! I'm sure that fandom was luxuriating in that run of *Human Nature*, *The Family of Blood*, and then *Blink*, which was very dark, and then the darkness of bringing back the Master. Fandom might think that's the way forward… but it's not. Next year, we'll be pulling back from the darkness. Absolutely. The greatest mistake with TV drama is to presume that darkness equals good. If you're expecting *Doctor Who* to head further that way, just because of the success of *Human Nature* onwards, that's not going to happen. Sorry. Complain if you want to.

"We've a fascinating lead character," he continues, "and a fascinating lead actor in David Tennant, and you always want to show new aspects of them. The way to do that is rarely to turn to comedy, so we're not about to do a French farce… although actually," he adds, with a glint of mischief in his eye, "I'd sort of love to, if we can find the right way to do it! But investigating this character means looking at the dark side, looking at him when he's human, looking at him when he's not there, looking at him up against his ultimate nemesis, these are all different ways of examining the character. But we must pull back from that for a while – and we're starting at Christmas, with a big, fun spectacular, and then the first few episodes next year are going back to the colour and liveliness of *Smith and Jones* and *The Shakespeare Code*. More fun! Those are my instincts.

"My greatest fear, always, is going on automatic pilot, or becoming tired, or taking it for granted slightly. That's why it does us good to, like, bring in a new companion. This time last year, the greatest pressure was: it mustn't be rubbish because that will reflect on Freema [Agyeman, who plays Martha]. If the series had dropped to four million viewers, it would have looked like Freema's fault. Everyone would

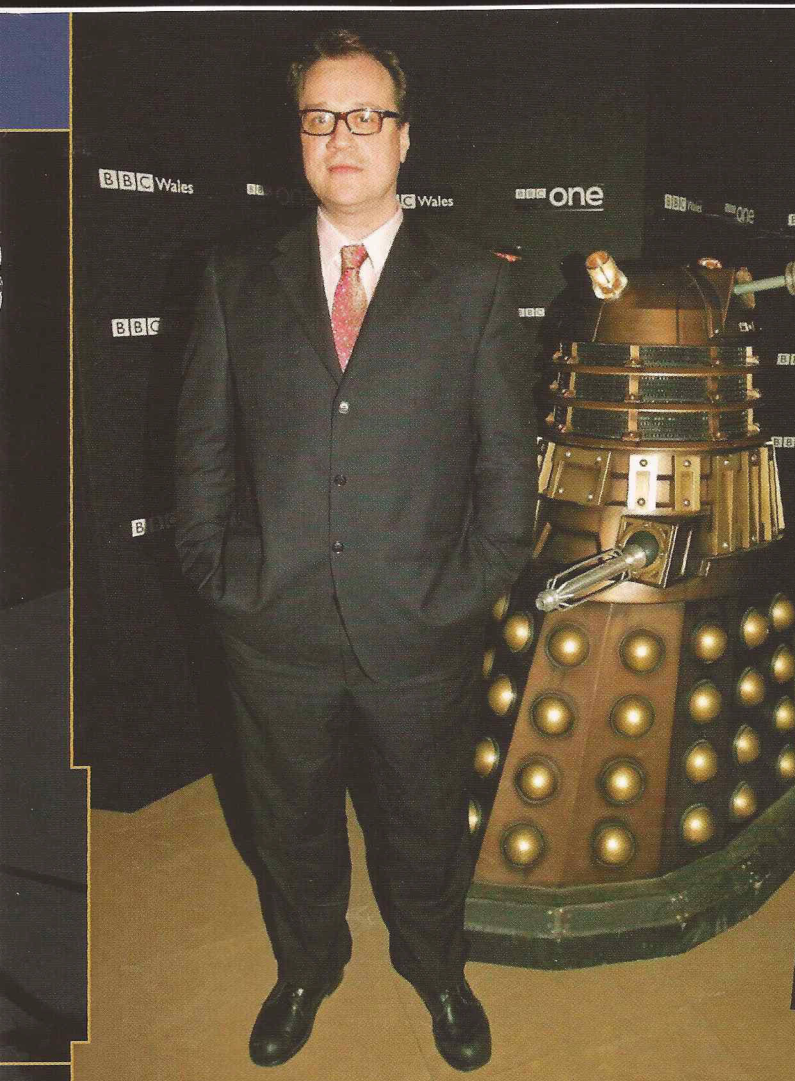


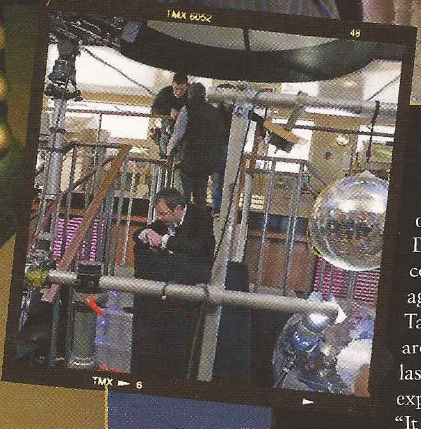
THREE VIEW

"The funny thing about **SMITH AND JONES** is just how long ago it seems," considers Russell. "It seems like years ago that she was walking to work, and had never met the Doctor, and ended up on the Moon, fighting rhinos. That's why I'm absolutely certain that Martha has worked, cos it feels like she's been on such a long journey, and a measure of that is how long ago the beginning of that journey feels. I'm always aware of the 13-part story that I'm telling, so you see this warring family arguing about birthdays, and girlfriends, and dinners, and parties, and nonsense like that… by the end of the series, they're chained up by the Master, and they've watched the whole of Japan burn. All those little things that split up the family compare to nothing up against that."

Of all the monsters introduced in Series Three, surely the Judoon are most deserving of a comeback?

"Yes, I agree. I should bring them back one day. They were going to be in the Christmas Special, but then they didn't fit in. The notion of a space police is brilliant though, so I'll find a way to use that if I can. Actually, they're mentioned in *The Sarah Jane Adventures*…"





have said, 'That's because Billie [Piper, who played Rose] has gone. The new girl doesn't work.' We knew how good she'd be, but we're thinking, 'Careers are riding on this.' Even *The Guardian*, before we went on air, was calling it the 'make-or-break third series'. Haven't we made it yet?! Surely we're a 'make' series not a 'break' series? It's the same this year, with a new companion…"

Firstly, Kylie Minogue – for it is she – turns up in *Voyage of the Damned*, playing a waitress called Astrid. "This year's Christmas Special was always going to have a one-off companion, little knowing that it would be Kylie. I like the Christmas-ness of a one-off. As you'll see, there's a whole new take – again – on what a companion can be. Kylie came about through having our Series Three press launch in London, and along came Will Baker, who's Kylie's right-hand man, who'd had a bit to drink, and said on the spot, 'Oh, it'd be marvellous to get Kylie in *Doctor Who*.' You just nod over your glass of wine, and think, 'Yeah, yeah, not in a million years,' but then he phoned up literally the next day, and he'd meant it. I knew that I was writing this Christmas Special with a one-off part in it that would require a big-name guest role, and she's perfect. Of course, she's iconically huge, and this episode will get seen by more people than any other *Doctor Who* episode ever. I don't mean on Christmas Day necessarily, although I hope we get good ratings, but this episode will travel around the world. It'll be phenomenal. There will be bunches of gay men in Utah, who've never even heard of *Doctor Who*, sitting watching it cos Kylie's in it. So it was a rare chance to write something knowing that it'd probably be her."

And then last Yuletide's one-off 'rebound' companion, Donna Noble, will make a comeback in Series Four, once again played by Catherine Tate, but this time sticking around for a while. "It's the last thing that people were expecting," chuckles Russell. "It was the last thing that *we* were expecting, to be honest, but then Catherine said yes! Can you believe it?" Russell explains how Donna's comeback was plotted. "I think I'd already written Martha's farewell, and the plans were in place for her to step into *Torchwood*, and then return to *Doctor Who* halfway through Series Four, so we were looking at the blank slate of a new companion, and I'd created this placeholder companion called Penny. It was at the *Radio Times* covers party, actually… it was a rare opportunity for us to sit down with [Controller of BBC Fiction] Jane Tranter… me, Julie and Phil were all together, with Jane, and that was in early-January… of course, *The Runaway Bride* had just aired… and we took the opportunity to reflect on what we were looking for in a new companion. I'd been thinking that we couldn't do another young London girl like Rose or Martha, and Jane Tranter said, 'What you want is someone like Donna, someone who gives as good as she gets, someone who causes trouble, someone ▶

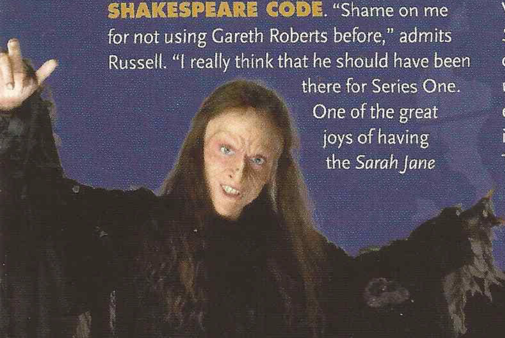
◀ Left: Russell T Davies at the Series Three launch. © Rex

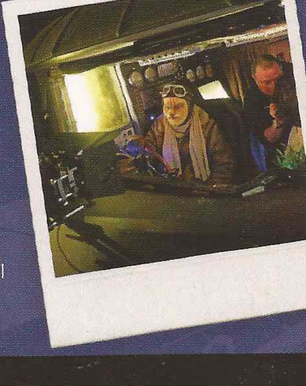
▲ Top: Donna Noble is set to meet the Doctor again next year…

▲ Above: John Simm as the Master, on set for ***Last of the Time Lords.***

Gareth Roberts, Russell's co-writer for January's *Sarah Jane* Christmas Special, *Invasion of the Bane*, also scripted the second episode of *Doctor Who* Series Three, **THE SHAKESPEARE CODE**. "Shame on me for not using Gareth Roberts before," admits Russell. "I really think that he should have been there for Series One. One of the great joys of having the *Sarah Jane* franchise is to give Gareth a chance to fly, and his scripts for that series are perfect, and beautiful, and it's brilliant to see him flex his muscles. What was good for us doing *The Shakespeare Code* was to see the size of production that we can achieve. It's undoubtedly our biggest, most visual episode so far, and it's having a strong influence on next year's episodes." The CGI-heavy **GRIDLOCK** was another expensive episode. Did Russell not worry that it was too ambitious?

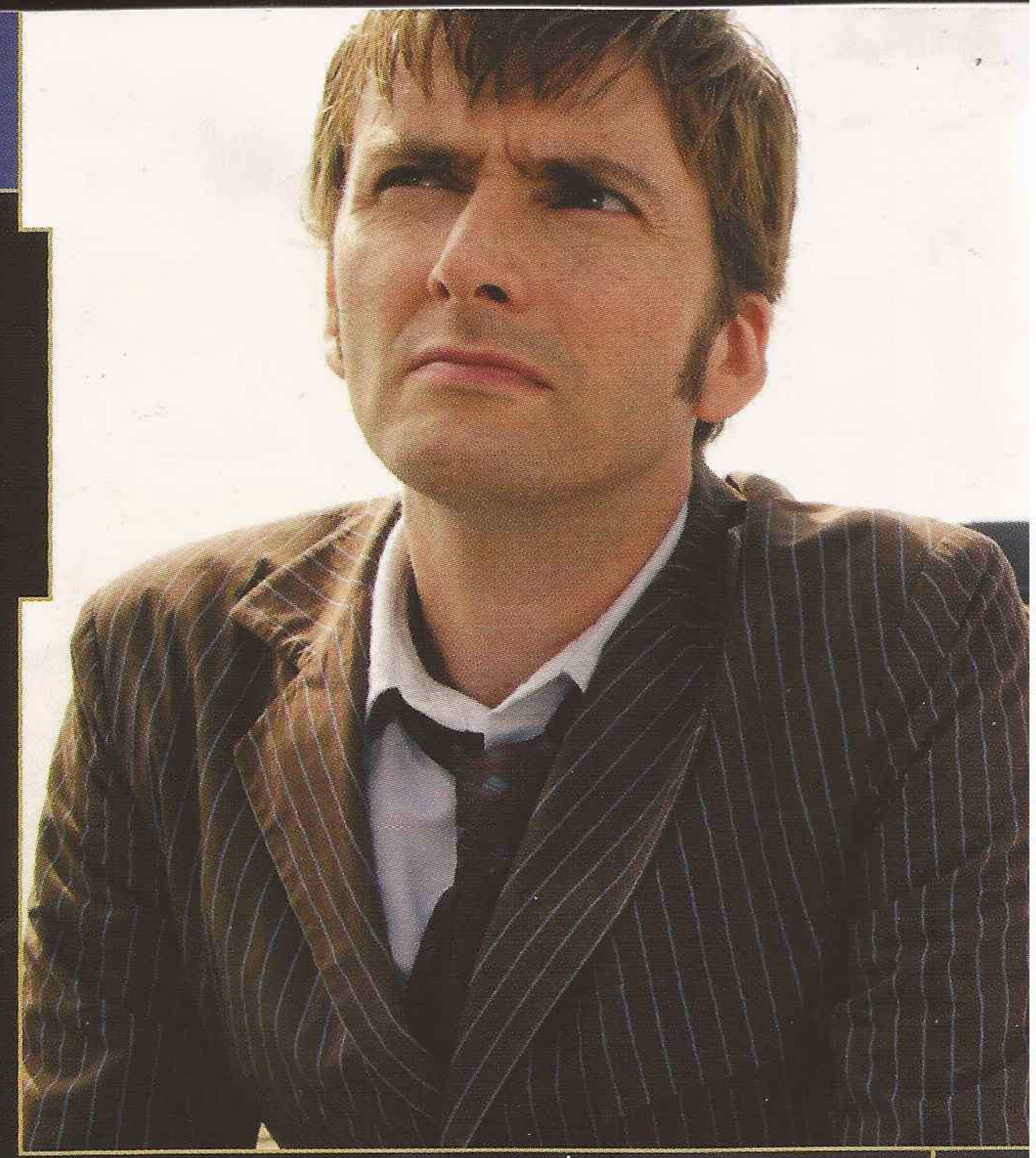
"No, I didn't, actually. I always thought it was achievable, and we did everything that was in the script. We're all getting a stronger notion of what we can achieve, and what I like is, as soon as we do that, we can push it a bit further. That whole car-jumping sequence certainly feels to me like the most ambitious thing that I've ever written. But that ambition was always there. Look at *The End of the World*, when none of us had made a programme like this ever; you've got Christopher Eccleston stepping through giant fans, and the world blowing up, and Cassandra ▶





who loves him absolutely but is equally likely to punch him – you know, that Katherine Hepburn and Spencer Tracy repartee.' And we all sat there going, 'Yes, that's brilliant! What we want is someone like Donna, but permanent,' never in a million years thinking that Donna was possible.

"What happened next was that Catherine Tate went to see Jane Tranter about other projects that she's doing, and all Catherine talked about was *Doctor Who*, and how much she loved it. Jane phoned up Julie saying, 'I might be mad, but I think you might stand a chance...' You see, this placeholder companion that I'd developed, Penny, who even appears in early drafts of some writers' scripts, was a very similar character. She was 30, a bit Bridget Jones, she was jilted… it's funny, looking back, how much she fitted the Donna pattern. I didn't realise that. I thought I was doing something new. She was jilted, probably divorced, and single, and waiting for the right man to come along in a blue police box, as he did in the end, all of which fitted Donna absolutely. So Julie very quickly booked herself in for lunch with Catherine, ran it past her, and she said 'yes' immediately. We were gobsmacked. I'd been saying, 'Not in a million years will we ever get casting like this,' but lo and behold we have! I still can't believe it, and I won't believe it, quite frankly, until she turns up."

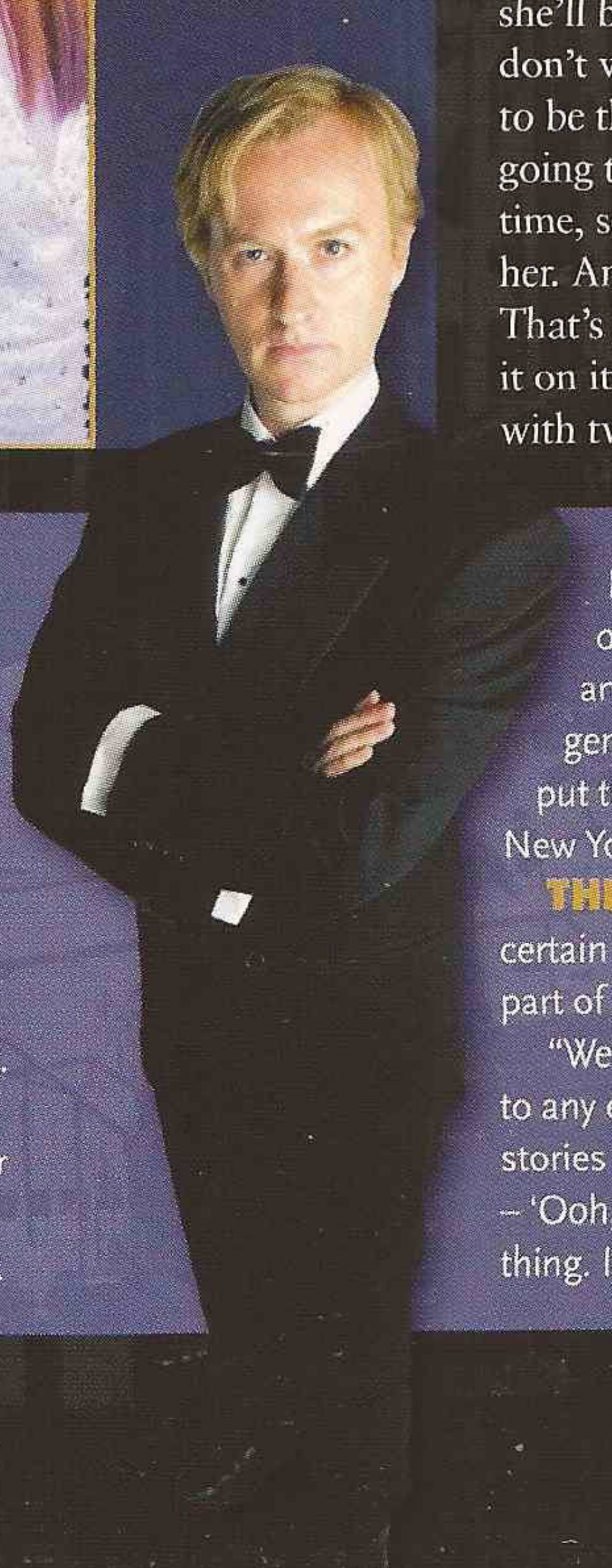


DWM asks Russell what hints he can give us of what might be in store for Donna in Series Four. "The first thing Catherine said to Julie was, 'Russell made me do the Special in a bridal outfit, so what am I wearing for the series? Am I going to be dressed as a penguin?' But she won't be; she'll wear normal clothes. The companion is meant to be our way into a story, a human pair of eyes on these extraordinary adventures, and I absolutely love Rose Tyler and Martha Jones, and as much as they do that, they are nonetheless hugely romanticised people. I mean, I'm not remotely like either of them. I'm not as brave as them, I'm not as heroic…"

Not with that attitude!

"Well, okay," Russell laughs, "maybe I am! But most of us aren't. The whole point of wanting someone like Donna – and this is why I invented Penny in the first place, this Penny who never existed, and will appear to me on my deathbed one day – is that she gives us the chance to be blunt about things, and be gobsmacked by things. Of course she'll still be brave and heroic sometimes, and she'll save the Doctor's life, but equally… for example, there's one episode where they land on an alien planet, and the first thing she does is go back in the TARDIS to find the right coat! The companions normally stride forth wearing something wholly inappropriate, but Donna does what most of us would do, and there's a lot of comedy and reality in that. She's a lot more down-to-earth than the previous two companions. I mean, she'll become iconic in her own way. You don't want a companion who doesn't want to be there, you don't want someone who's going to argue with the Doctor all of the time, so there's a different bolshiness to her. And she'll meet Martha, of course. That's going to be brilliant. That will keep it on its toes. That's going to be the Doctor with two companions for some episodes. We've never done two women companions together like that. There was a little hint of that in *The Lazarus Experiment*, with Martha and Tish being together. I thought that was a lovely combination, and we probably could have made a couple more episodes of those two together. A nice, different combination."

> "**DONNA** WILL BE FAR MORE **DOWN TO EARTH** THAN ROSE AND MARTHA, WHO ARE HUGELY **ROMANTICISED**."



Will Donna and Martha get on?

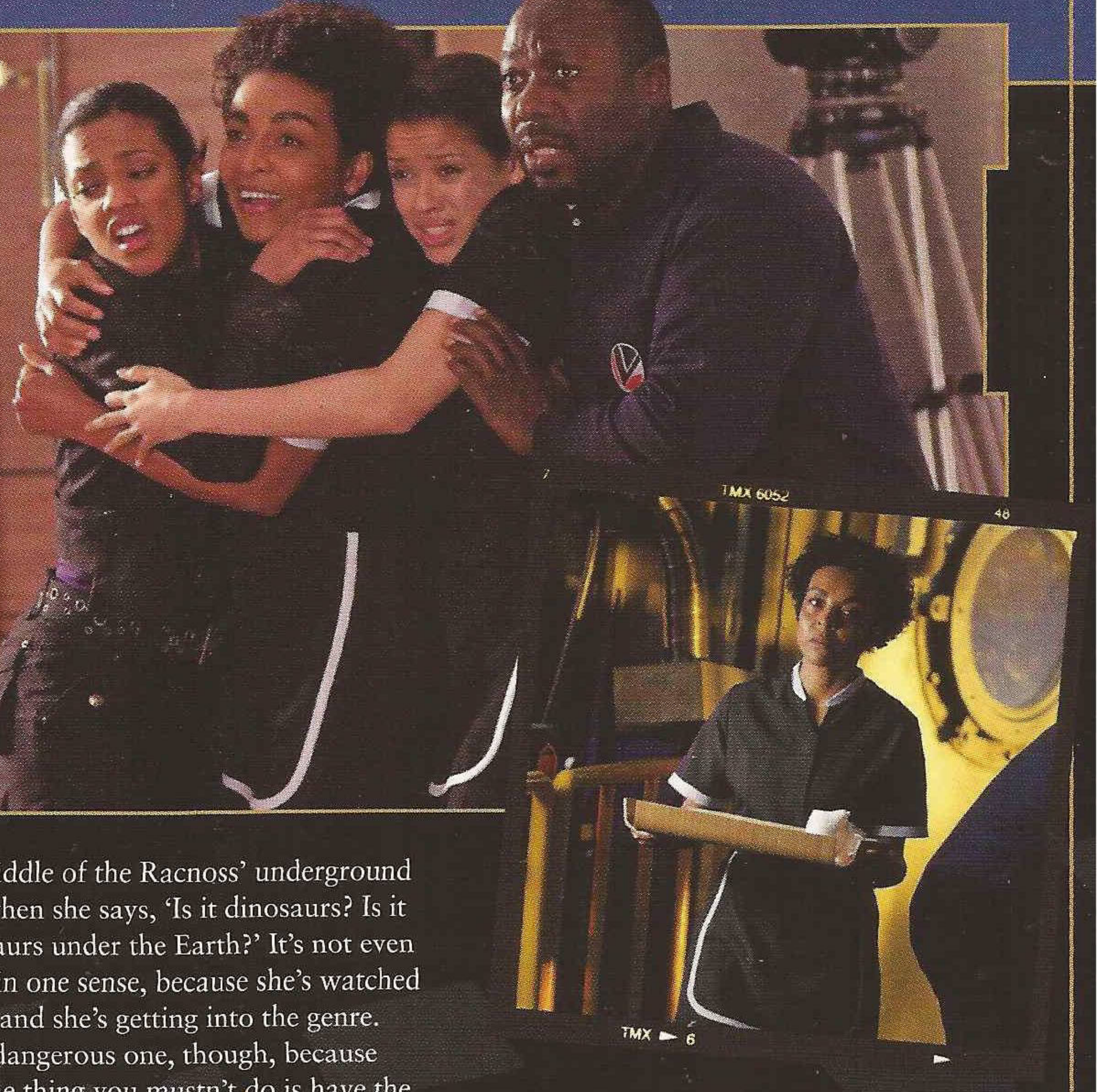
"Oh, I think so," says Russell. "We'll probably have a bit of arguing like we did with Rose and Sarah Jane, but then they'll fit in. Having removed Martha to break her unrequited love for the Doctor, the last thing you want is for her to go back to square one if she sees a new woman stepping out of the TARDIS. You've got to protect Martha with that story. But we'll see. There's no script in for that yet."

And will we be seeing Donna's parents again?

"I love those two. Sylvia and Geoff, gawd bless 'em. Yes, Mum and Dad will be back in Series Four."

Donna had her moments in *The Runaway Bride* of being, let's face it, a little bit dim. How far can Russell take this in Series Four? Or must her IQ improve?

"I think that will wear thin," he replies. "There's not much of that in the scripts coming in, just moments. I liked it in the middle of the Racnoss' underground lair, when she says, 'Is it dinosaurs? Is it dinosaurs under the Earth?' It's not even thick in one sense, because she's watched films, and she's getting into the genre. It's a dangerous one, though, because the one thing you mustn't do is have the companion hold up the story. You can never have a story hinging on the fact that the companion has made a mistake. It's like, there's one episode in Series Four that hinges very much on Donna and… well, you have to talk very carefully around this area, cos it's an inbuilt fault in the whole format of *Doctor Who*, which is that he changes history freely in the present day, so why when he goes into the past does history seem to be fixed? And Donna brings that up. She has this really down-to-Earth point of view that asks the questions that no one else ever brings up. 'When we travel into the past, why can't we stop such-and-such terrible thing happening?' That becomes the crux of one of the stories, about how events slam into place. So she's really rather clever sometimes."



Top: David Tennant and Catherine Tate look set to have some gobsmacking adventures ahead...

Top right: The Jones family – devastated by their brush with the Doctor.

Below: The Pig Slaves have it.

If Rose and Donna had, like Martha, been captured by Skaro's finest in the sewers of Manhattan, would they be judged intelligent enough to be turned into Daleks, or thick enough to be consigned to life as a pig slave?

"Oh, Daleks! Absolutely. Higher intelligence." Russell explodes with laughter, before adding: "Well, maybe not Donna! The Daleks might have a little debate about that. But then she'd turn round and punch them, so she'd get turned into a Dalek anyway. They'd say, 'We'll have her!'"

Russell discussed Martha's development as a character last issue, but he's keen to add: "Knowing that we change Martha during Series Three, and then move her on at the end, I wanted her, as we hit the second half of the series, to spend some length of time 'off stage' with the Doctor. So you could argue that she's been a companion for longer than Rose. She's had two months in 1913 [prior to *Human Nature*] living with him, God knows how long they're in 1969 [*Blink*], and a whole year passed in between the final two episodes of the series. I hope there are BBC novels written one day about Martha Jones travelling the world, and the things that she did, escaping the burning of Japan and stuff like that."

The portrayal of Martha's family was somewhat removed from that of the Tylers in Series One and Two. "I've loved the whole different take," says Russell. "You've got to do something different, and while I'm here there will always be a companion's family. The Tylers' story was the most glorious, life-affirming thing ever, but the Jones' contact with the Doctor and his world devastates them. And that's why Martha has to stay with them. That

swanning about, so even I fall into the trap of saying, 'Our ambitions are growing.' They've always been that big. But maybe now we're realising them a little bit better."

Are there more New Earth stories to come?

"We're not going back there," confirms Russell, "although we'll always do futuristic stories. Leaving a cat in charge of New New York is just so romantic!"

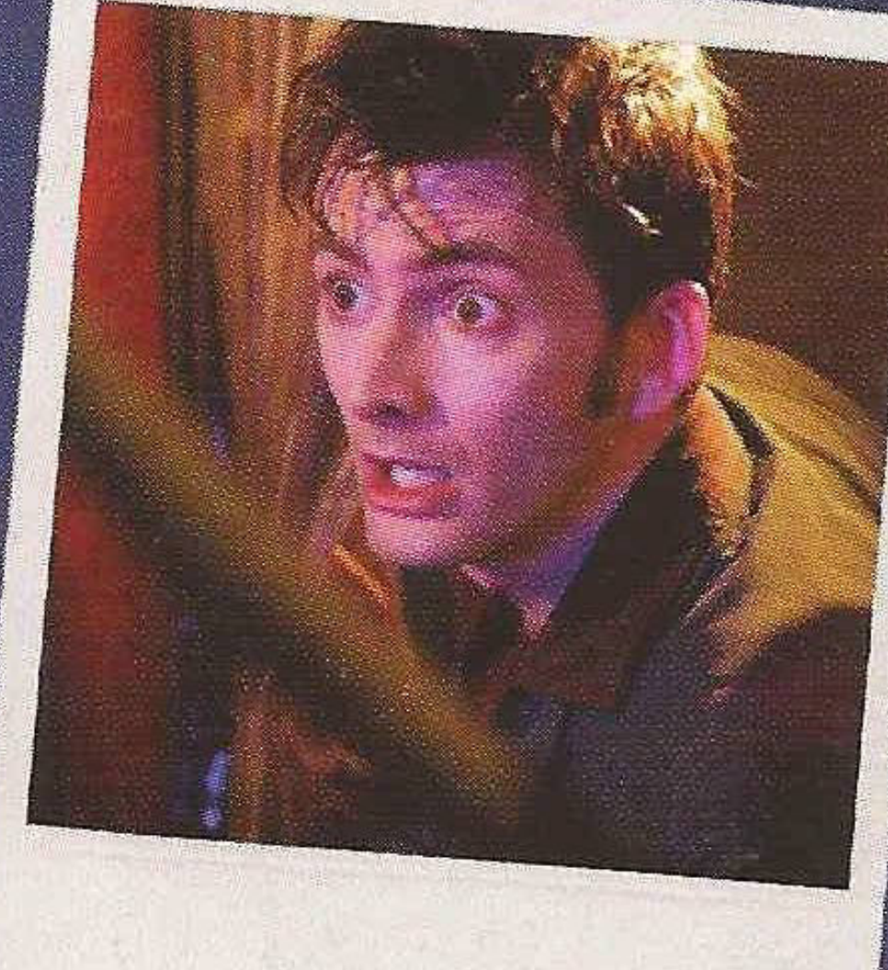
Next up, **DALEKS IN MANHATTAN** and **EVOLUTION OF THE DALEKS** told the revived show's most 'old school' Dalek adventure. "We've always played the Daleks as demigods," explains Russell. "Even in the first series, one Dalek was enough to bring down the whole world. So it was time to bring them down a scale, with a limited number of them plotting. My favourite Dalek scene ever is that one of the two Daleks in the sewers, and one of their eyestalks swings round to check that they're not being listened to! I'm a sucker for Daleks. But the point was to say that they're not out to conquer the universe in this one, and go back to them being scientists, geneticists, that's what they are at heart. To put that in such a romantic setting as 1930s New York was just irresistible."

THE LAZARUS EXPERIMENT had a certain Jon Pertwee-era feel about it. Was this part of writer Stephen Greenhorn's brief?

"We've never, ever specified an 'era feel' to any episode. We might reference specific stories in passing as we chat about the plot – 'Ooh, like in *Pyramids of Mars*,' that sort of thing. In fact, during meetings for *The Satan Pit*, [writer] Matt Jones was once heard to say, 'Like in *Terror of the Vervoids*!' Not often you'll hear that. The only thing I asked for was a human villain, with human – albeit advanced – capabilities. Technically, there aren't any aliens in *The Lazarus Experiment*. Since Pertwee was stranded on Earth for so many years, I suppose that automatically creates an association. The Third Doctor was forever investigating mysterious Earth experiments."

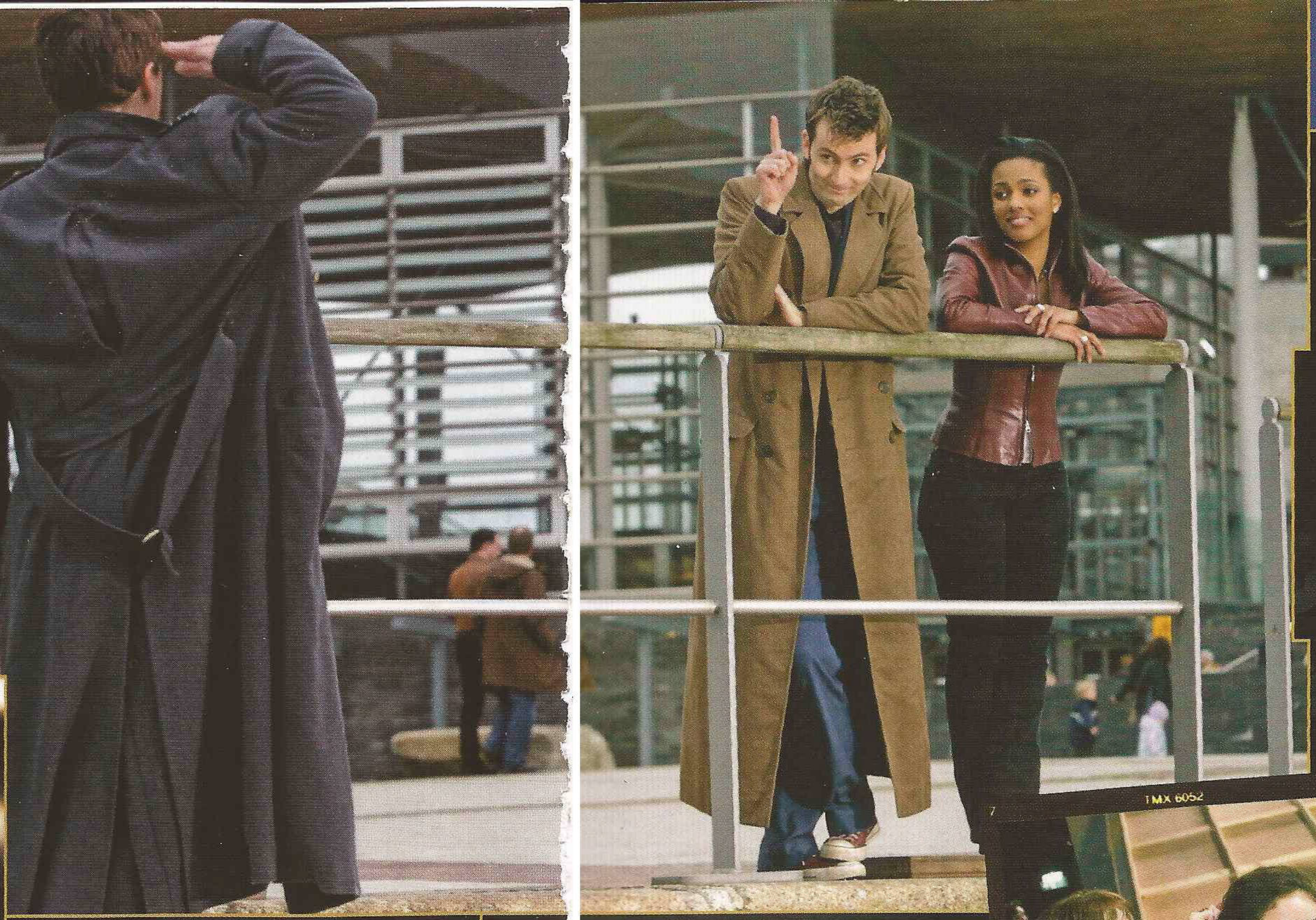
The original script specified that the climax took place at St Paul's Cathedral. Why was this changed to Wells Cathedral?

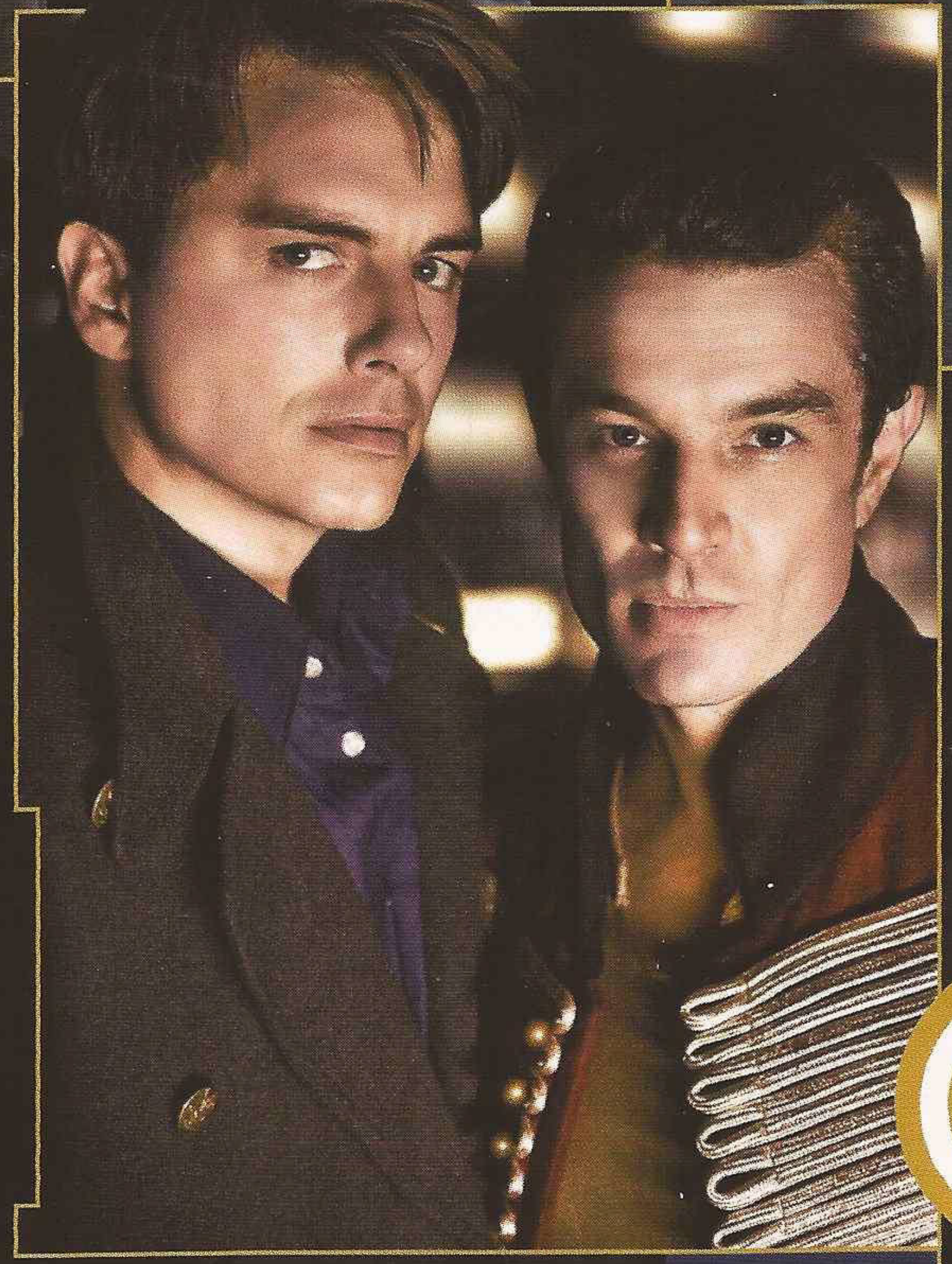
"Well, they turned us down. They were very kind, and even regretful, but had genuine worries about the death of someone falling from the Whispering Gallery [that encircles the outside of the dome]. I mean, be fair, it *is* a church, it's a legitimate worry. It was easier with Wells Cathedral because that bell-tower, as seen on screen, doesn't even exist – no such fall exists, so there's no chance of ghoulish sightseers, or even the awful possibility of imitation. For a while, we did consider St Martin-in-the-Fields [in London's Trafalgar Square], and then, properly, the Albert Hall.



They were more than happy to give us access – I think they'd have loved to star in a *Doctor Who* death – but it just lacked the resonance of a proper sanctuary. And I'm not sure what Lazarus' nostalgic dialogue would have been. 'I played the oboe in there when I was 12.' Doesn't quite work."

42 was directed by Graeme Harper, and Russell considers it "some of his finest work. The energy he put into that was incredible. It surprised all of us, that episode. A great script by Chris Chibnall. It's such a simple set-up, but





◀ decides Martha's fate. You can't just sail off happily. The Jones family could have been left out of 12 and 13 completely, or I could have had their memories wiped at the end of 13, but that wouldn't have been fair, actually. It would have been a cheat."

You put the whole world on a reset button, though…

"Yes, but you can only play that story of the whole year being wiped out as a paradox if it's changed your central cast completely – and then it earns its place. This clearly *isn't* a reset button, cos for the whole central cast – the Doctor, Martha, Jack, the Master, all the Joneses – life will never be the same again. Martha leaves the Doctor, Jack goes back to Torchwood, Francine and Clive and Tish are changed forever, Lucy becomes a murderer and crucially, the Master is dead and Doctor is left alone as a direct result of what happens. That's the *opposite* of a reset! So that story was fascinating to me, and surprised me at how dark it got, but we had to reach those limits. Instead of locking yourself down into a story, you need to respond to what's happening on screen. If you're honest and follow the story, it will tell you the ending… which makes it sound all very mystical and autonomous, which I don't believe in!"

Martha's arrival in the Hub is sure to shake up *Torchwood* Series Two. But how does Russell rate Series One? A lot done, a lot still to do?

"Yeah, I think so. The key to Series Two is that we've absolutely cracked it with Episode 1 – there's more fun. Everyone worked so hard on Series One, and it was done so fast, and darkness, again, is the thing that you grab hold of when you're working that quickly, cos there's a lot of story in darkness. It became a very dark series. If you watch my first episode, it's got a pterodactyl, and an invisible lift, and a very witty Captain Jack… but we lost some of that, because of the speed of production. However, the first episode of Series Two is rip-roaring. It's the sexiest adventure we've ever done, and Chris Chibnall's finest hour. I know there are certain sections of fandom who'd love us to say, 'We've completely revamped it, and reinvented all of the characters,' but we haven't, actually. We like those five characters, we love that cast, there are still no two-parters in it, we're keeping one-off stories each week, some sad, some funny, some lively, but a general sense of fun. Why don't they have more of a laugh? That's the natural thing that falls out of a script when you're working fast."

▶ *Top left: The **Torchwood** team – or as many as could fit in the van…*

▲ *Above: John Barrowman with **Buffy**'s James Marsters in the second series.*

One noticeable thing about the Torchwood team was that they didn't seem to get on with each other very well…

"They may have been a bit sniping last year," Russell admits, "but actually they live extraordinary lives," he explains, "and why are they there unless they trust one another? What I love about *The Sarah Jane Adventures* is that everyone in it loves everyone else. That doesn't mean that they get on all the time, but Sarah has a son now, Luke, and they love Maria next door, and they've got their new friend Clyde coming in, and they like him… which sounds a bit sappy when you describe it like that, but all those links forge chains of story, and the stories are imbued with a real beating heart, I think. We didn't quite get that right in *Torchwood*, but we are now – that's what we're fixing. The commission for the second series was a huge vote of confidence, and there's talk of Series Three. I don't know if it'll happen, but that's how much the channel wants it to succeed."

However, the BBC schedulers weren't, it sometimes seemed, quite so generous towards *Doctor Who* this year. "I don't like it being on before seven o'clock," agrees Russell. "It just feels 'lesser' at that time of day. But I cannot name you a single programme of the last 20 years that's had a fixed slot on a Saturday night – apart from *Doctor Who* in 2005, and that was quite remarkable, to get that seven o'clock slot every week, except for *Eurovision* week – so let's not pretend to be surprised when something is on at a slightly different time each week. But [BBC One Controller] Peter Fincham happened to come across Julie and Phil in a corridor at the BBC, and asked how they were, and they said, 'A bit disheartened, actually. We don't like the timeslot changing.' And no one has noticed this, but Peter Fincham went away and changed the entire format of *The People's Quiz* just to accommodate our seven o'clock slot. They weren't happy. There used to be a six o'clock programme, and then an eight o'clock catch-up, but that later programme disappeared, and he did that for us. So when people say that the management don't respect or care about *Doctor Who*, they've got no idea how many balls are being juggled."

"THE BBC EVEN CHANGED THE FORMAT OF A **QUIZ SHOW** JUST FOR US!"

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Does Russell have a firm idea yet of how *The Sarah Jane Adventures* will fit into the schedules?

"Well, it's for Children's BBC," he explains, "and it'll air in the autumn, in a CBBC slot. I'm so pleased with it. I can't wait for it to go out. You look at Lis [Sladen, who plays Sarah Jane] and think, 'For all the years that she's done *Doctor Who*, she's still untapped.' It's brand new material with someone that you love, and there's a certain range that she was never allowed to show in *Doctor Who* stories. There are some heartbreaking moments in *The Sarah Jane Adventures*. At the same time, she's very brilliant at not sinking into the softness of a family show. It could be a very cute series, but she keeps that spikiness. There's always that journalist ticking away, and there's still that woman who's been alone for very many years. Especially in the last two episodes, we really play off that – what Sarah was like before she met Maria."

And what stories can we look forward to in Series Four of *Doctor Who*?

"Space lesbians," he replies, matter-of-factly. "No, I'm lying. Well, we've the same pattern of some present-day stories, some futuristic, and some historicals. The Ood are coming back. There's a lot that we don't know about the Ood. It's nice to bring back an old monster that's actually one of our new monsters. Also, we've a couple of monsters from the old days…"

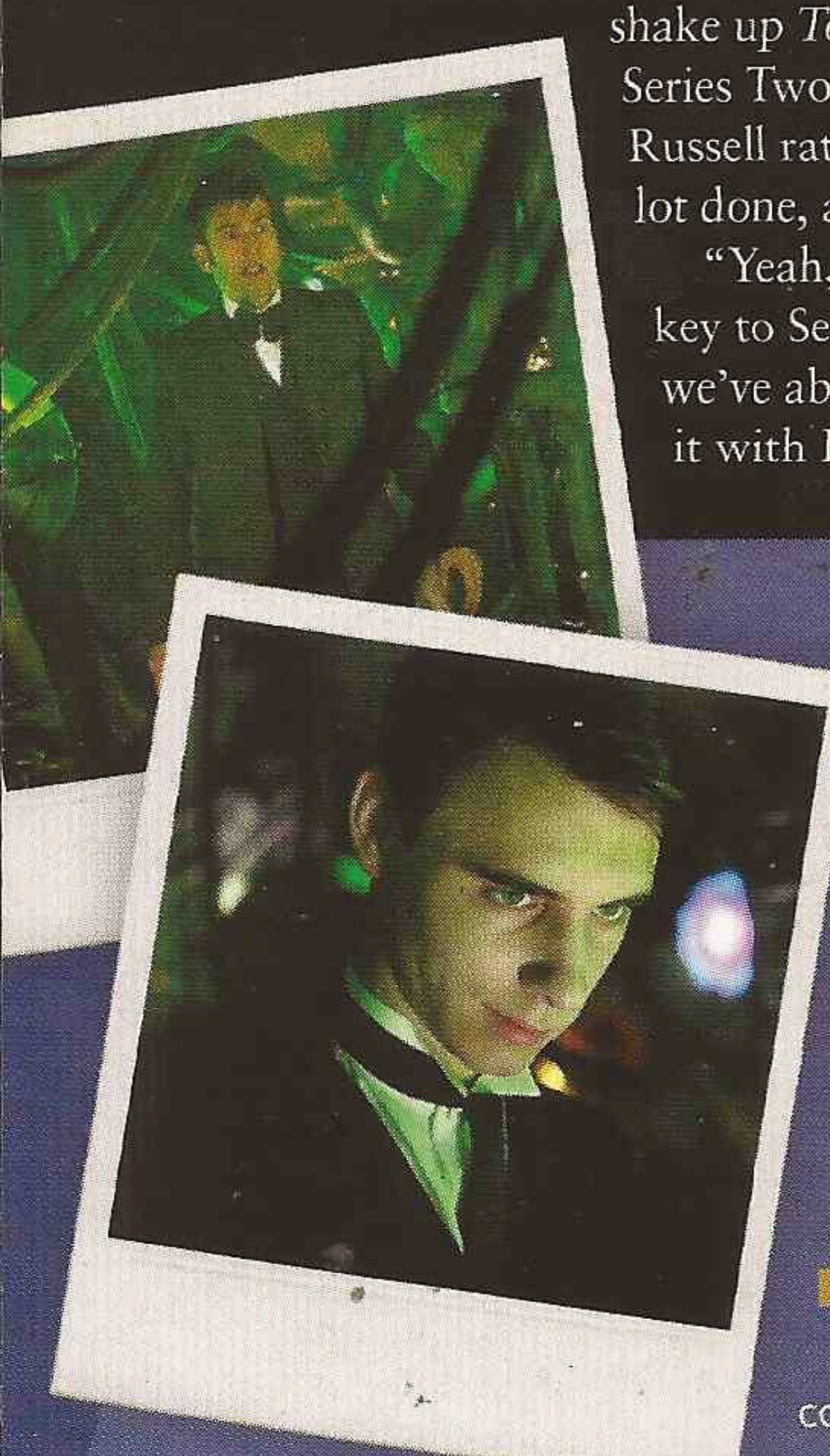
But still no Garm?

"No, not the Garm. I know that you want the Garm back, but he's a big dog wearing – what was it? Chainmail? Yes, him and the Taran Wood Beast might come back! After all, who'd have thought ▶

▲ *Main picture: Jack says his goodbyes to the Doctor.*

▲ *Above: Yasmin Paige as Maria in **The Sarah Jane Adventures**.*

▶ *Right: Lis Sladen prepares for some more adventuring…*



you can never underestimate how simple these stories should be sometimes. Some of them are terribly complicated, but some of them are so simple, and 42 is just a race against time. We'll be returning to the forty-second century in Series Four, I think…"

When did Russell realise that Paul Cornell's novel **HUMAN NATURE** was ripe for adaptation into the episode of the same name, and its follow-up **THE FAMILY OF BLOOD**?

"It was during Series Two that I commissioned that," recalls Russell. "It was commissioned way in advance, cos I just realised how well it'd work. I've always loved the novel. But you take things for granted sometimes. You think, 'There's a brilliant novel,' and 'I'm in charge of *Doctor Who*,' but it takes a long time to put two and two together. I always suspected that it might be very hard work for someone to adapt their own novel, which is another reason why I commissioned Paul so far in advance, but it wasn't in the end. It took a good few many drafts, but that's normal."

Did Russell worry at all about the episodes having existed in another form?

"Not at all," he insists, "because, let's be honest, 20,000 people read that novel, if that, so I'd no worries there. Plus, it's a great story, and I don't care if great stories are told again. It's the Christ story, actually. It's a wonderful archetype. Originally, the watch was a cricket ball, and it stayed a cricket ball in a good few drafts. But Julie hated it. She said, 'I just don't believe that a cricket ball is talking to someone. Why is it a cricket ball?' And I was defending it: 'Well, it's emblematic of the Doctor, and a bygone age…' But she was so insistent that we had to do something about it, and she was right. I think I thought of the watch. Oh, and how good is Harry Lloyd in those episodes? After his audition, I sent a note to [casting director] Andy Pryor saying, 'He's not just good for Baines; that's the next Doctor.' Seriously. He's so brilliant."

Russell is also full of praise for Steven Moffat's **BLINK**. "Absolutely stunning," he says. "Rich and complex and brilliant. Originally we asked Steven to do the Dalek two-parter, but I knew that he was too busy for that, and it was a punt anyway to ask Steven to do an episode that already had the Daleks and New York in it. You just want to leave him on his own. But then his episode became later and later, so he volunteered to do the Doctor-lite story."

The Master returned in **UTOPIA**.

"I knew that the 'turning human' process from *Human Nature* would be invaluable to me when it came to writing that one," says Russell. "I was planning on using the chameleon arch. That's what Martha would have discovered in the Professor's laboratory. It was only when I came to write it that I thought, 'Oh my God, I've got the fobwatch! I don't need the arch.' Also, FOB stands for Face of Boe. I hadn't realised that! See, the Master breeds wordplay! I remember being surprised at how old-fashioned *Utopia* felt. I still flinch slightly at the quarry at night, cos it shows how difficult an alien planet is to achieve, it feels very old-school. But the last 15 minutes – and that cliffhanger – are, I think, the most exciting we've ever done."

The cliffhanger was resumed in **THE SOUND OF DRUMS**. "Even if you've never heard of the Master, you get that he's a Time Lord, and therefore is the equal and ▶

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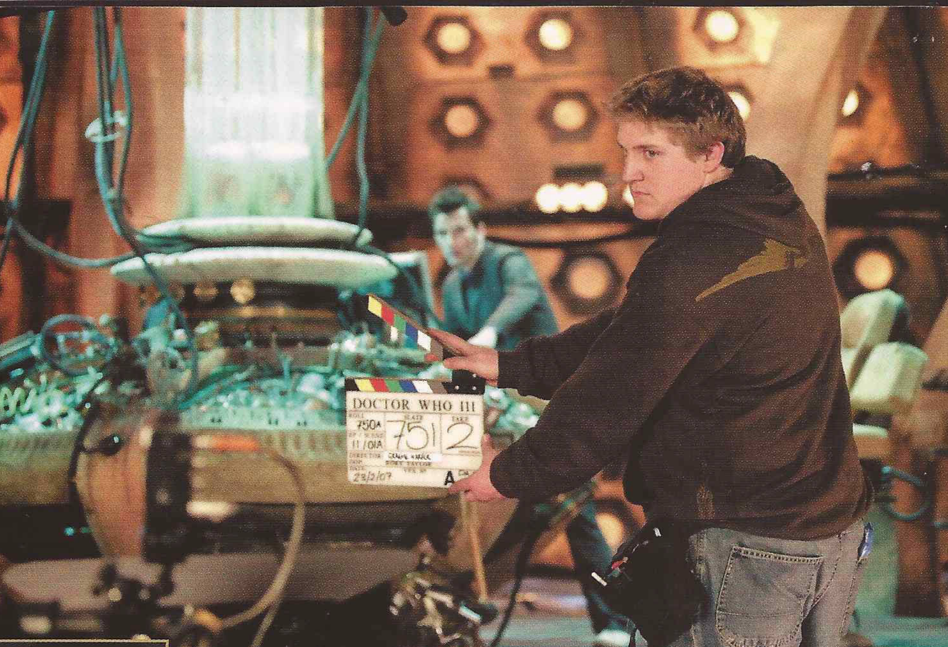

◀ the Macra would return? Giant crabs! And we've a huge climax to Series Four planned, which has got more effects days allocated to it than we ever have before. Even then, I don't know how to write it within the budget. But it's going to be absolutely massive."

Is there any truth in the rumours that David Tennant is leaving halfway through Series Four?

"No, he's doing the whole series. It was never even discussed that he might leave after six episodes. That's completely invented by the papers."

What about the rumours that Russell himself might be departing after Series Four?

"We're commissioning a year at a time," states Russell, "and I'm absolutely commissioned for Series Four. There are even conversations about a Christmas Special for 2008, plans for that are underway, so we're very happy. But I can't answer this definitively, because none of us knows exactly what will happen after Series Four."

> "THERE'S ALREADY TALK OF A **2008 CHRISTMAS SPECIAL**, BUT NONE OF US KNOWS WHAT WILL HAPPEN AFTER SERIES FOUR."

DWM's time with Russell is drawing to a close. It's starting to get dark on Cardiff Bay, our coffees have been well and truly drunk, and, more importantly, Russell is out of cigarettes. Is now a good time to make him explain how Captain Jack hotfooted it from the Hub, without anyone noticing, in *Utopia*? He answers without hesitation.

"Door Two. Yes, Door Two came out just over there," he chuckles, pointing towards the Millennium Centre. "And, um, you have to allow for a small time dilation effect, of course, because the Rift had recently been opened. I think the noise that Jack heard in the Hub was prefiguring the TARDIS arriving. Ta-dah!"

No need to look so satisfied! Then again, Russell can be forgiven a little pride these days, since he now showruns three – count 'em – programmes simultaneously, and successfully, and still finds time to sleep! Well, just. "It's funny how time expands to allow for the work allocated to it," he says. "You have to give up your free time and weekends, but only because you want to, only because you want these programmes to be the best. We all find the time. Phil works flat out, and now we've got Susie Liggat [who produced *Human Nature* and *The Family of Blood*], who's doing another block on Series Four – Block Two staright after the Christmas Special, and maybe another episode towards the end – so it's a slightly expanded team of producers. And Richard [Stokes] is absolutely devoted to *Torchwood*, Matthew [Bouch] is brilliant at *Sarah Jane*, although I don't keep as close an eye on *Torchwood* or *Sarah Jane* as I do on *Doctor Who*."

▲ *Top: David Tennant is back at the helm of the TARDIS for Series Four.*

▲ *Above: The Ood are set to return in 2008's* ***Planet of the Ood.***

▼ *Below: Have we really seen the last of the Master...?*

Any other spin-offs in the pipeline? Will the Face of Boe get his own chat show? Might Professor Lazarus star in a sitcom?

"We're at the limit," admits Russell, shaking his head. "No more. If someone wanted, say, a K9 Special at Christmas, we'd just say no." He stops and considers this. "Do you know what? I'm lying! We'd say yes! We'd just say yes, and find a way to fit it in. But we're all working at maximum like this because we know that it won't last forever. After *Doctor Who*, there will be times when I'll have whole weeks off," he smiles, eyes glazing over, "and then I can relax." DWM

opposite of the Doctor. Oh, it's thrilling! The Master deserves it. He's a brilliant character."

Will he be back? Whose was the hand that stole his ring from the pyre?

"I really like that. It's a very real and tragic death, so I was slightly worried about undercutting that. Then again, it's a very downbeat ending to that episode, with Jack and Martha leaving, so you need a bit of unashamed fun. And I didn't know the Rani was that well known, but everyone on the production team was calling it 'the Hand of the Rani'. It's not meant to be that, but that's what everyone was saying..."

And will Captain Jack be back?

"I can't say..." is Russell's response. "In many ways, his ghosts are laid to rest in that three-parter, but we'll see what plans develop as Series Four goes on. Once the *Torchwood* schedule was locked into place, we could only have John [Barrowman, who plays Captain Jack] for the final three episodes of Series Three, but I think I would have had him for more if we could have. Although, looking at it now, I think it works perfectly, just having him for that one story, because his return sort of kick-starts a whole sequence of events, and it's hard to imagine how he'd have fitted into *Human Nature*, for example. But he would have, and actually he'd have been brilliant in 1913, striding about."

Is he really the Face of Boe, as implied in **LAST OF THE TIME LORDS**?

"David is convinced," chuckles Russell, "and so is John, actually, but I'm not going to say one way or the other. You'll never get a definite answer out of me. But it's quite moving, I think, when you go back and watch the Face of Boe die with that in mind." ◎

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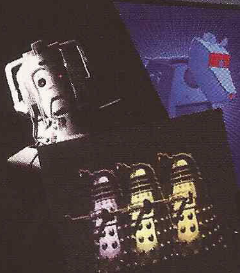

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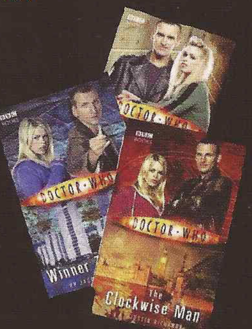

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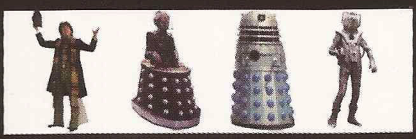

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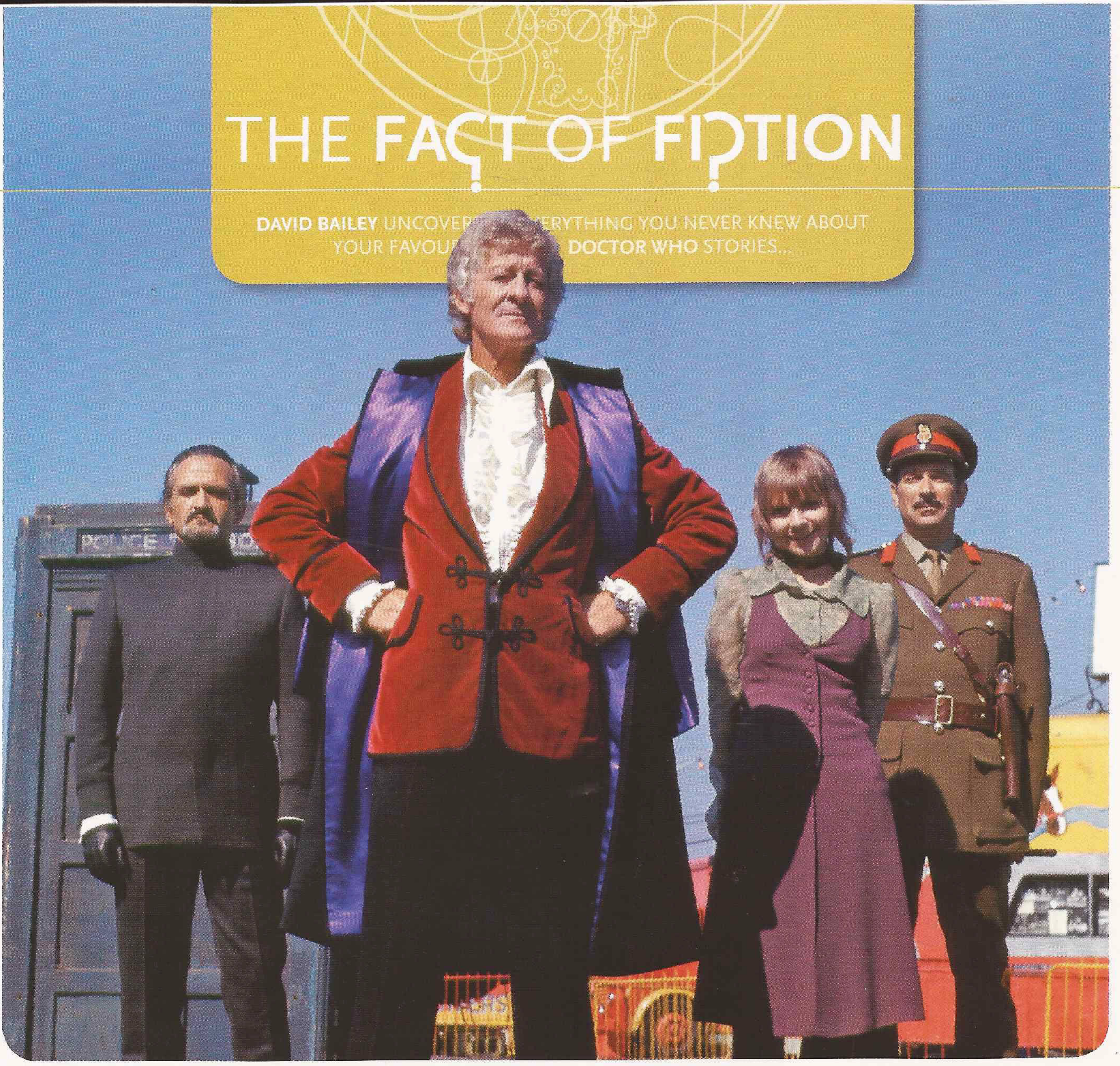


TERROR OF THE AUTONS

Episodes Two – Four

Previously on The Fact of Fiction: At UNIT HQ, Benton has retrieved a box bearing UNIT markings from an abandoned car. Jo says she can open it, but as she starts to prise off the lid, the Doctor shouts, "Stop her – that's a bomb!"

EPISODE TWO Broadcast: 9 January 1971

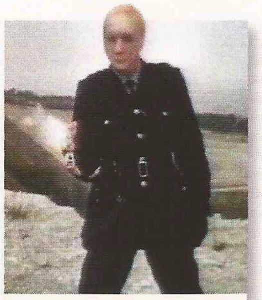
Never fear! Benton pulls Jo away, and the Doctor throws the bomb out of the window.

In Farrel's office, McDermott confronts the Master about the strange, glossy black plastic being produced by the factory. The Master offers him a demonstration of an inflatable chair. McDermott sits, and the chair folds inwards, suffocating its victim to death. The Master complains that the current plan is too clumsy, suggesting that something smaller could do the deadly job of the chair just as well.

"The human body has a basic weakness," he tells Farrel. "One which I will exploit, to assist in the destruction of humanity."

A filmed line where the Master refers to the cold, clammy material of the chair as 'polynestene' was cut, but the term remains in the Target novelisation.

Poor humanity! What did we ever do to the Master? His stated aim is the genocide of the human race seems to have been plucked out of thin air. Maybe the Master is doing it to annoy the Doctor, knowing how fond he is of our planet. Or maybe he owes the Nestenes a big favour for them springing him out of jail on Gallifrey.



▲ *Main picture: The whole Season Eight gang: The Master (Roger Delgado), the Doctor (Jon Pertwee), Jo Grant (Katy Manning) and the Brigadier (Nicholas Courtney).*

▲ *The Auton policeman in pursuit of the Doctor and Jo...*

The Doctor brings Jo out of her trance and questions her about what she saw before she was hypnotised – but she is unable to remember.

Meanwhile, John Farrel, Rex's father, pays a visit to the factory to confront his son. The Master steps in and tries to hypnotise Farrel Snr, but it fails. Once the Master has left, John tells his son to get rid of 'Colonel Masters' and get the factory back to normal, before leaving the office.

In the factory's car park, the Master is waiting for John with a gift of an ugly plastic doll, which he throws on to the back seat of the old man's car...

The real-life troll dolls which Holmes had taken exception to had been around since 1959, when they were dreamt up by Danish woodcutter Thomas Dam – they were originally known as Dam Dolls, and were suggested to bring good luck to their owners. Because Dam had been negligent with establishing his copyright in the design, many manufacturers jumped on the bandwagon, mass-producing their own versions of the dolls. They swept

DOCTOR WHO
DOCTOR WHO

through Europe and the US in the 1960s, and have enjoyed the occasional faddish resurgence ever since. It wasn't until 2003 that a law was passed in the US granting the sole copyright to Dam's family, who continue to produce the dolls.

Now recovered, Jo sheepishly enters the Doctor's lab. Yates arrives soon after with news that a circus had recently been on the site where they'd found Philips' abandoned car, and has now moved on to Tarminster. The Doctor heads out to Tarminster to investigate, while Jo mopes to Yates about being left behind.

John Farrel mops his brow as he drives his car along a country road. On the back seat, the troll jerks into life (actor Tommy Reynolds was inside the suit) but when the driver turns the heater down and opens a window, it quickly falls dormant once more.

The idea of the 'polynestene' coming alive when it was heated was originally a larger element of the story. The first draft of Episode Four had the whole Nestene masterplan hanging on the heat-activation of their plastic killing machines. But there seemed to be an obvious flaw in their choice of England as location – as Letts reportedly said to Holmes, "Why not just go to Morocco?" Holmes rewrote the final scenes to have the Autons activated instead by a signal from the radio telescope.

This wasn't the first time Reynolds was zipped inside a creature for the series, having previously operated a Chumbley in *Galaxy 4* (1965).

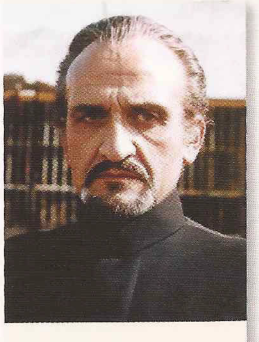
KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EDITING
- MUSIC
- SPECIAL EFFECTS
- MONSTERS
- VILLAINS
- NOVELISATION
- ! OOPS!
- ? SPECULATION

? The problem of 'UNIT dating', an attempt to establish exactly when the Third Doctor's earthbound adventures are set, has long kept *Doctor Who* fans busy. But *Terror of the Autons* throws up another mystery: let's call it 'UNIT locating'. For starters, we can be reasonably sure that the UNIT HQ (at least the UNIT HQ seen here… but let's not complicate things now) is within easy driving distance of Tarminster: the Doctor nips to the circus at Tarminster in Bessie, and it doesn't take long for Yates to drive the troops there later in this episode. Only problem is, there's no such place as Tarminster. In a filmed scene that was eventually dropped from Episode Four, the Master describes the route that will be taken by the Daffodil Men's promotional coach, touring such equally non-existent towns as Oxeter and Dryfield. He also mentions Billington, which may be Great Billington or Little Billington, both in Bedfordshire – however, the larger of these two settlements only ever had two pubs and a post office (both of which are now closed down), not a big supermarket suitable as a base for distributing the flowers. It's safer to assume, therefore, that the Billington in the story is just as fictional as the other towns mentioned.

There is one ray of light, though: the spate of deaths caused by the daffodils is described as happening "all over the Home Counties" in the following episode, so that must be the area in which the Daffodil Men are working – and we already know that they are operating not too far from UNIT HQ. (Incidentally, Bedfordshire isn't one of the Home Counties, which is another reason to discount the Billingtons there as possible locations.) But that doesn't really narrow it down: the Home Counties are a big place, and the area from which you could easily drive into it, even bigger. The problem is compounded by the number of different UNIT HQs seen throughout the series: the one seen here in *Terror of the Autons* can't be the same as the one in, say, *The Three Doctors* (1972-3), as the former has a river outside the Doctor's window, unlike the latter. And let's not forget that, in *The Christmas Invasion* (2005), UNIT hid a base of operations underneath The Tower of London! The number of different laboratories in which the Doctor is seen working would also suggest that the HQ gets moved around surprisingly often.

Tat Wood and Lawrence Miles bravely tackle the question in *About Time 3* (Mad Norwegian Press, 2004), concluding that UNIT is based in Gloucestershire, at the Welsh borders – but even then, they concede that this location does not account for all the evidence presented in the various UNIT stories. In the end, just like UNIT dating, your guess is as good as ours…



▲ *Top: The cast gathers in Bessie, the Doctor's Sprightly Yellow Roadster™.*

▲ *Above: The Doctor's number one enemy – the Master!*

◀ *The Doctor at home in his lab at UNIT HQ. (Don't ask us to point to it on a map, though.)*

▼ *The Auton troll doll, brought to life by Tommy Reynolds.*

At the circus, the Doctor arrives in Bessie – unaware that Jo has been hiding on the back seat. The Doctor sets out to find Philips, while Jo watches Tony (Roy Stewart), the circus Strong Man, spying on the Time Lord…

Typecasting much? Roy Stewart had previously appeared as the similarly mute, similarly burly Toberman in *The Tomb of the Cybermen* (1967). At least he lasted a little longer in that story, and it took all the strength of a Cyberman to best him – not just Jo and a sugar-glass vase. Stewart also appeared as an extra in *The Crusade* (1965).

Holmes' second draft of the scripts featured a clown (also called Tony) here, not a strong man. The novelisation hedges its bets, using Philips disguised as a clown in this role. ▶

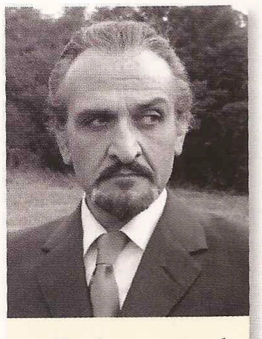
complain again after similar scenes in the following episode.) The *Daily Telegraph*'s Sylvia Clayton wrote about her concerns that story's terror in domestic situations (such as the death of John Farrel) could be particularly disturbing for children.

Fan legend has it that questions were raised in the House of Lords about *Terror of the Autons*, but it's not quite the outcry you might imagine. On 3rd February 1971, shortly after the broadcast of the story, a debate was held in the Lords about Mass Media Communication, which raised concerns over how people might be influenced by what they see on television. The portrayal of the police was mentioned, but not in connection to *Doctor Who*. Labour Peer Baroness Bacon, however, did remark, "I think that the programmes for the tiny children are really excellent", before adding: "I am not so sure about some of the series for the older children, and I wonder what has happened to *Doctor Who* recently because many children must have gone to bed and had nightmares after seeing the recent episodes." Given that there were no other "recent episodes" – *Terror of the Autons* having opened the eighth season – her comments must relate to this story.

EPISODE THREE Broadcast: 16 January 1971

The Doctor strikes the Auton and the car careers out of control and into a quarry. The Doctor and Jo leap out of the car, while the Auton fires after them. While the Doctor and Jo hide from their pursuers, the Brig and Yates arrive. Jo and the Doctor leap into the car and escape.

Katy Manning sprained her ankle during the filming of these scenes, on only her second day in the role of Jo. In a 1981 interview, she remembers, "I was contorted with pain, but thought to myself, 'Don't tell anyone you're hurt, in case they don't want to employ you any further!'" Production assistant Nicholas Howard John joked about just this, suggesting that since there was so little footage of Manning filmed thus far, it would be a simple job to have her replaced. Pertwee stepped in and told John off for upsetting Manning. (Did the fact that Nicholas was brother to the swiftly replaced Caroline John have anything to do with it?) The script was later rewritten so Jo sprained her ankle leaping from the Autons' coach in Episode Four, to explain away the limp she developed from this accident.



▲ Top: Jo gets equipped for her job as the Doctor's new assistant.

▲ Above: Roger Delgado as the Third Doctor's ultimate foil.

▼ Mr Daffodil was delighted to win the third prize in the Peter Davison look-a-like competition.

Nicholas Courtney had been struggling with depression for some time before the production of this story and, the night before these scenes were filmed, a sudden, severe attack left him shaken. Concerned about his condition, Letts had the script altered to reduce Courtney's workload throughout the rest of the story.

Back at UNIT HQ, the Doctor takes the Master's dematerialisation circuit into his TARDIS and attempts to take off, but he is unsuccessful.

? The Doctor explains to Jo that his own TARDIS carries a Mark 1 dematerialisation circuit, while the Master's is a Mark 2 – yet more evidence that the Master's TARDIS is a more advanced machine.

On the streets of England, Autons wearing comical oversized heads hand the daffodils out to passers-by. The Daffodil Men then march back to their coach, which is driven by Farrel.

The name 'daffodil' is thought to be a corruption of Asphodel: this is the name the flowers are given in Greek mythology, where they are known as 'the flower of the dead', and are said to grow on the banks of the Acheron, the 'woeful river' in Hades, the Greek underworld. They aren't, however, 'killer flowers' and, in any case, it's unlikely Holmes was making this connection – it's best just to take his influences at face value. "They give those things away with soap," the Brigadier later says of the plastic daffodils. And he's not wrong. In a long-running campaign throughout the 1950s and 1960s, Procter & Gamble handed out the flowers to promote their new washing detergent Daz. It's hard to see exactly what offended Holmes so much about the promotion to justify its portrayal in *Terror of the Autons*, but there was no getting around its ubiquity. Initially, the company gave out fresh flowers, but they went on to use plastic imitations, presumably to allow for seasonal availability – and it wasn't just daffodils. Procter & Gamble's records show they used all sorts of flowers, including roses and tulips; the promotion was so successful, the company rolled it out to cover more of their brands, too, such as Dreft and Ariel. Sprayed in the face by killer plastic, or doorstepped by Danny Baker? We know what we'd prefer…

The daffodil giveaway also inspired an episode of kitsch BBC detective series *Adam Adamant Lives!* (produced by *Doctor Who*'s original boss, Verity Lambert). In *The Sweet Smell of Disaster* (1966), the flowers emitted an addictive perfume to snare their victims. It's possible that Holmes drew on memories of this, as much as of the Procter & Gamble promotion itself, when writing *Terror of the Autons*.

The Auton Leader (Pat Gorman, voiced by Haydn Jones) tells Farrel to drive on to their next target – but Farrel refuses, insistent they must wait for the Master.

This story marks the first and last time we hear a 'raw state' Auton speak. They were silent in both *Spearhead from Space* (1970) and *Rose* (2005). Is the Auton Leader merely channelling the voice of the Nestene, or is it some sort of autonomous unit able to speak on its own? The distinction isn't clear in the televised story, but the novelisation hints at the latter, describing the Leader as having more defined features, saying it could "almost pass for human." ▶

The Auton Leader originally had much more dialogue than this, both here and in Episode Four, but it was left on the cutting room floor. Uphappy at having to wait for the Master's return, the Leader reminds Farrel that the Master is the Nestenes' servant; and, in the next episode, the Leader complains to the Master, saying that "High Command" feels he's spent too much time and energy on his vendetta against the Doctor. Both of these remarks make it clear who's the boss in this story – again lending weight to the theory that the Master owes the Nestenes a favour for their help in his escape. It's interesting that the Leader makes mention of a Nestene High Command: this suggests some sort of military structure, or at least a definite chain of command, but the Nestenes' portrayal in the TV stories is of a species concerned with little more than the acquisition of resources, not carefully ordered military operations. Their motive in *Rose* is slightly complicated by their role as victims of the Time War between the Daleks and the Time Lords but even so, their attack on Earth is shown more to be the work of hopeful opportunists rather than co-ordinated invaders.

Brownrose (Dermot Tuohy) arrives with the Brigadier to tell the Doctor about a number of sudden deaths in the Home Counties. Two of the victims – McDermott and John Farrel – were linked. The Doctor decides to visit Mrs Farrel. While he is away, a telephone engineer (Normal Stanley) arrives to fit a new, longer flex to the phone in his lab.

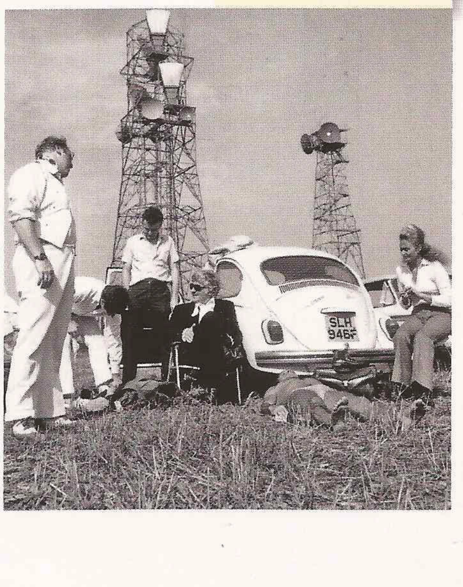
Mrs Farrel gives the Doctor the now inert troll doll, which he examines in his lab, before deciding to take the Brigadier and investigate Farrel's factory. The telephone engineer arrives at Farrel's coach, removing his mask to reveal his true identity – the Master.

At this point, UNIT has no record of the Master's physical appearance, so why does he go to the trouble of wearing a mask when he visits their HQ? The novelisation appears to acknowledge this, as he wears no such disguise in the book. (Also, the actor who plays the engineer is about a foot shorter than Roger Delgado. That's some freakishly effective mask the Master was wearing...)

Yates makes Jo a cup of cocoa using one of the Doctor's bunsen burners. The heat from the flame brings the troll doll to life, and it leaps at Jo, before Yates shoots it to pieces.

The character of Captain Yates was conceived to be a love interest for young Jo, and this scene suggests this original intention most clearly. When the production team saw Manning's rapport with Pertwee, however, they were less keen to develop Yates as a romantic lead, fearful of interfering with the chemistry that had developed between their main characters. "While I think there's something in that," Richard Franklin admitted in **DWM** 95, "I was rather disappointed. It did linger on in a sort of implied way..." While nothing ever came of Jo and Yates, Franklin is right: there are remnants of this near-relationship throughout the Pertwee era, often seen in those moments where Yates fondly teases Jo – one of the original points on the character outline drawn up by Letts.

The Doctor and the Brigadier sneak into Farrel's office and find a discarded plastic daffodil. The Brigadier finds a record of Farrel booking a coach, just before he and the Doctor narrowly escape from an Auton hidden in the office safe. Back at HQ, Jo and Yates explain what happened with the doll, and the Doctor figures out that the heat of the bunsen burner must have activated it. The Doctor sends everyone away while he examines the daffodil. The phone rings and he answers it – it's the Master, who uses a sonic device to activate the Auton flex on the phone, which wraps itself around the helpless Doctor...



▲ *Top: Jon Pertwee and Katy Manning strike up an instant friendship.*

▲ *Above: "Fetch a tin of what?!" the Doctor carries on regardless, while Mike Yates (Richard Franklin) makes eyes at Jo.*

▼ *Pertwee and the crew enjoy the sunshine.*

There's a lovely fluffed line here. A guilty Yates admits he'd left Jo on her own: "I'd just gone out to, er, fetch some cocoa." The angry Doctor splutters, "Fetch a tin of *what*?"

In the original storyline, it was the Brigadier who was throttled by the phone cord, as he phones the police to get them to collect the troll dolls from the circus.

EPISODE FOUR

Broadcast: 23 January 1971

The Brigadier rescues the Doctor, who then continues examining the plastic daffodil, trying without success to get it to respond to the heat from a bunsen burner. The Brigadier tells the Doctor that they've found the Auton coach – and that he has ordered an air strike against it. As he and the Brigadier head out, Yates tells the Doctor he's got an hour and a half before the strike.

Wanting more time to discover what triggers the daffodils, the Doctor asks Jo to radio the Brigadier. The signal from Jo's walkie-talkie makes the daffodil spring to life, and the Doctor reasons that the Nestenes plan to set them off using a radio signal. The daffodil sprays a plastic film over Jo's face, which the Doctor quickly dissolves using an aerosol. He then asks Jo to check whether plastic daffodils were found at the homes of the victims, and whether they were using short wave radio.

Terror of the Autons marks the début of the famous UNIT callsigns used here by Jo. The Brigadier is

referred to as 'Greyhound', while back at base, Jo calls herself 'Trap One'.

The chances of the good housewives of Oxeter, Billington and Dryfield using short wave radio in their homes is remote. Dedicated 'radio amateurs' may have pored over short wave signals from overseas in the pursuit of their hobby, but the average household radio would have been tuned to long or medium wave, where the usual UK radio stations were to be found in the 1970s.

In a cut scene, the Doctor explains that the aerosol he used to save Jo contains "dimethyl sulphoxide". Believe it or not, but he's not just making it up! Dimethyl sulphoxide is a solvent with many uses: it can be used as a paint stripper, and is also able to dissolve polymers – among which, of course, are all sorts of plastics. Its uses in medicine include the treatment of cystitis, and it has the curious property of being rapidly absorbed into the skin – both of the user and the 'target' – allowing the person to taste it. Its 'flavour' has variously been reported as oyster- or garlic-like. So maybe it's not the carbon dioxide in the Doctor's breath that dissolves the plastic film…

Wondering why the suffocating film wasn't found on the dead bodies, the Doctor breathes on it, only to discover that carbon dioxide from the lungs dissolves it to nothingness.

Then how did it kill anyone at all? The act of drawing in a breath is an active one; the release of a breath is passive, requiring nothing more than relaxation of muscles. Even if the nose and mouth were obstructed by the Auton film, the first thing to happen to the panicked victim would be unconsciousness, during which the body takes over and continues breathing – one part of which would surely be an outward breath, even if the nose and mouth were covered. (Try it now. Pinch your nose and close your mouth, then try to breathe in. Unsuccessful, I'm sure. But what happens next? What does your body clearly want to do?) So why didn't the carbon dioxide in that exhalation dissolve the plastic? Let's be kind here and assume that the plastic film's susceptibility to CO_2 doesn't kick in for a short while after its exposure to air – at least long enough for a normal human being to be asphyxiated.

The Master appears, threatening to kill the Doctor, who is holding the Master's dematerialisation circuit. Jo walks in, and the Master threatens her instead, saying he'll shoot unless the Doctor hands the circuit over. When a frantic Jo reveals that they're going to bomb the quarry, the Master says there will be a change of plan…

Here, the Master claims that 450,000 daffodils have been distributed by the Autons – but in the original storyline, it was one million. Also, the Master's dematerialisation circuit wasn't used as a bargaining chip in this scene. The Master only discovered it was missing when he tried to take off in his TARDIS at the end of the episode.

As the Auton Leader announces that the humans are mounting an attack, a panicked Farrel makes a break for it, but an Auton knocks him out. Outside, the Brigadier sees the Doctor, Jo and the Master drive up to the coach. Hastily, he calls off the bombing run.

Inside the coach, the Master orders the Autons to tie up the Doctor and Jo, before taking the circuit from the Doctor. The Doctor realises the Master must be planning to use the nearby Beacon Hill to signal the Nestene invasion force. The Doctor manages to reach the coach's brake pedal with his foot, which he uses to send a Morse code message to the Brigadier via the brake lights, telling him to guard the radio research station.

As the coach moves off, the Brigadier, Yates and Benton follow. Nearing Beacon Hill, the recovered Farrel sees the UNIT soldiers surrounding the station and grabs the wheel. The coach veers off the road and the Doctor and Jo, who've escaped their bonds, leap out.

This is the scene that was quickly reworked to account for the ankle that Katy Manning had sprained earlier in the shoot. The only problem was, ▶

▲ *Top: The Master surrenders to UNIT. Or does he…?*

▲ *Above: The Brigadier asks his scientific advisor for help.*

▼ *Below: The Nestene appears between the satellite dishes.*

▼ *Below: Would you trust this man?*

by the time studio filming rolled around, Manning's ankle had recovered – and she kept forgetting to limp!

The Autons advance on the UNIT soldiers – just as Jo spots the Master dashing to the telescope's control cabin. As the Master realigns the dish, the Doctor and the Brigadier confront him – but it's too late. The shimmering energy signalling the arrival of the Nestenes is already hanging over the radio telescope.

In Holmes' revised scripts, the Nestene is described several times as "squid-like", echoing the Doctor's "cephalopod" description of the creatures from earlier. The finished effect is less finessed than this, although it is possible to convince yourself you're looking at an energy squid if you squint…

The Doctor convinces the Master that he too will be destroyed in the invasion… unless they "change the polarity" while the transfer is in operation.

"Change the polarity"? Don't you mean…? The Third Doctor only uttered his famous catchphrase – "Reverse the polarity of the neutron flow" – twice on television, in *The Sea Devils* (1972) and *The Five Doctors* (1983), but his stories are littered with variations upon it, this being one of the earliest. The most recent comes courtesy of Tenth Doctor David Tennant in *The Lazarus Experiment* (2007).

Working together, the Master and the Doctor reprogram the signal: there is an explosion of energy inside the cabin, and the Nestenes are repelled, their Auton servants falling lifeless to the ground.

In a scene cut from the final edit, the Nestene energy unit aboard the coach was shown to explode, too. Let's see the Brig go lending it to all and sundry now!

This, of course, isn't the last we see of the Autons. Before their eventual return in *Rose*, the aliens appeared in two novels: *Business Unusual* (BBC Books, 1997) by Gary Russell and *Sythespians*™ (BBC Books, 2004) by Craig Hinton. They also twice nearly returned in the series' original run. Firstly, plans for an appearance in *The Five Doctors* were derailed due to budgetary constraints. Then, Holmes storylined a rematch between the Doctor and the Autons for the originally planned Season 23 for 1985: sadly, when the whole season was scrapped and replaced by *The Trial of a Time Lord* (1986), Holmes' floridly titled *Yellow Fever and How to Cure It* bit the dust. The Autons – and the Nestenes – also returned, of course, in the trilogy of straight-to-video productions from BBV; *Auton* (1997), *Auton 2: Sentinel* (1998) and *Auton 3: Awakening* (1999).

▲ *Top left: "Don't move, dummy!" Captain Yates captures an Auton.*

▲ *Have they seen the back of the Master? Well, no...*

The Brigadier and the Doctor notice the Master has escaped. He runs to the coach, then emerges with his hands raised. As he pulls a gun from his jacket, Yates opens fire killing him. But the corpse is unmasked, revealing its true identity – Farrel. The Master, meanwhile, drives off in the coach.

Holmes' original storyline saw the Master kill Farrel himself, using a masked Auton as a decoy for his escape instead.

Back in the Doctor's lab, Jo ruefully says that the Master has "probably left Earth by now". But the Doctor reveals that he switched the dematerialisation circuits: the one in the Master's possession is the deactivated circuit from his own TARDIS.

Although he clearly can't use the Master's dematerialisation circuit to get his own ship off the ground, the Doctor seems pleased that he's trapped the Master on Earth… And so begins the Master's residence as the villain at the heart of every story in Season Eight, and many more Third Doctor stories beyond this.

The Brigadier wonders if the Master could turn up again, and the Doctor says he will: "As a matter of fact… I'm rather looking forward to it."

The Doctor's gleeful closing line here sets the tone for his future run-ins with the Master. But, in Holmes' original scripts, an exchange with the Brigadier casts a shadow over the idea of this 'friendly rivalry': the Doctor objects when the UNIT troops gun down the (faux) Master, but the Brigadier points out: "How many deaths has he caused? How many more if he escapes?" (This exchange was dropped when Courtney's depression meant he could not be present for the filming of the final scenes at Beacon Hill.) The novelisation, on the other hand, skips the final line entirely, ending with the Doctor merely tinkering with the Master's dematerialisation circuit.

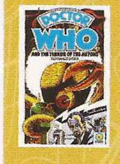
FURTHER INFO

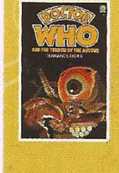
• VIDEO

TERROR OF THE AUTONS
DOCTOR WHO
Starring JON PERTWEE

COMPANY BBC VIDEO
YEAR 1993
CAT NO BBCV 4957
AVAILABILITY DELETED

• NOVELISATION





DOCTOR WHO AND THE TERROR OF THE AUTONS
COMPANY TARGET BOOKS
YEAR 1975 (Reprinted 1979)
BOOK No 63
AUTHOR TERRANCE DICKS
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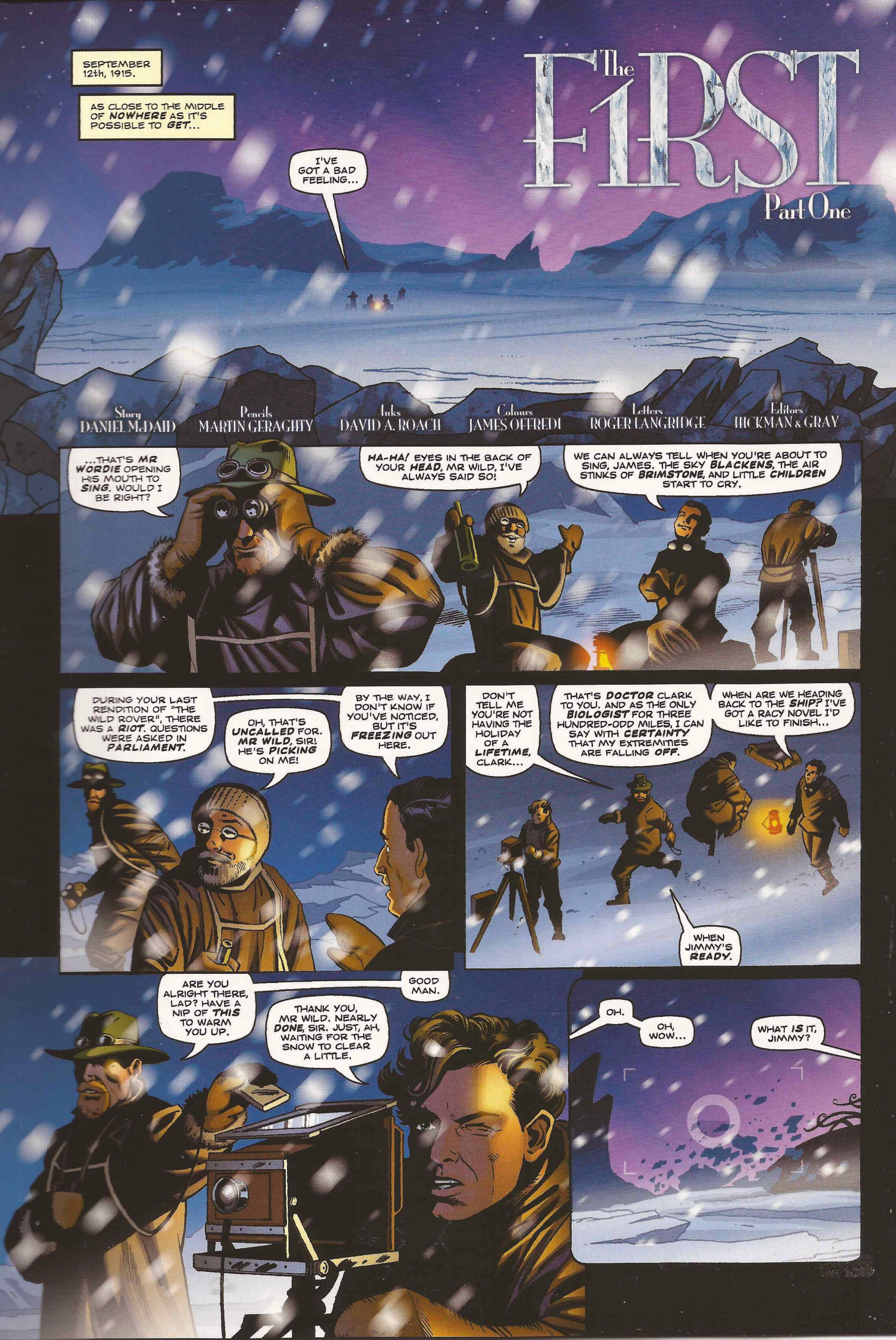
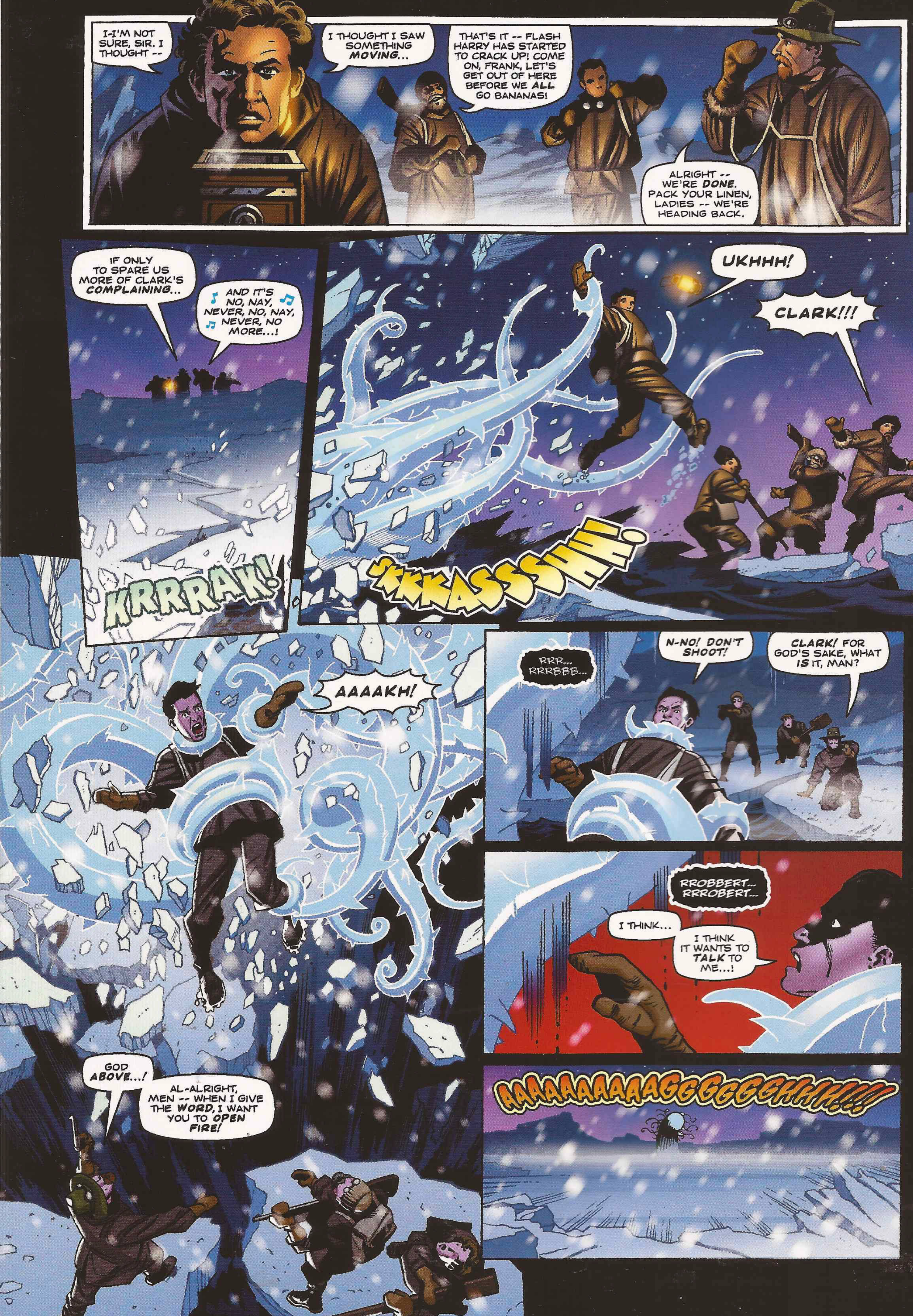
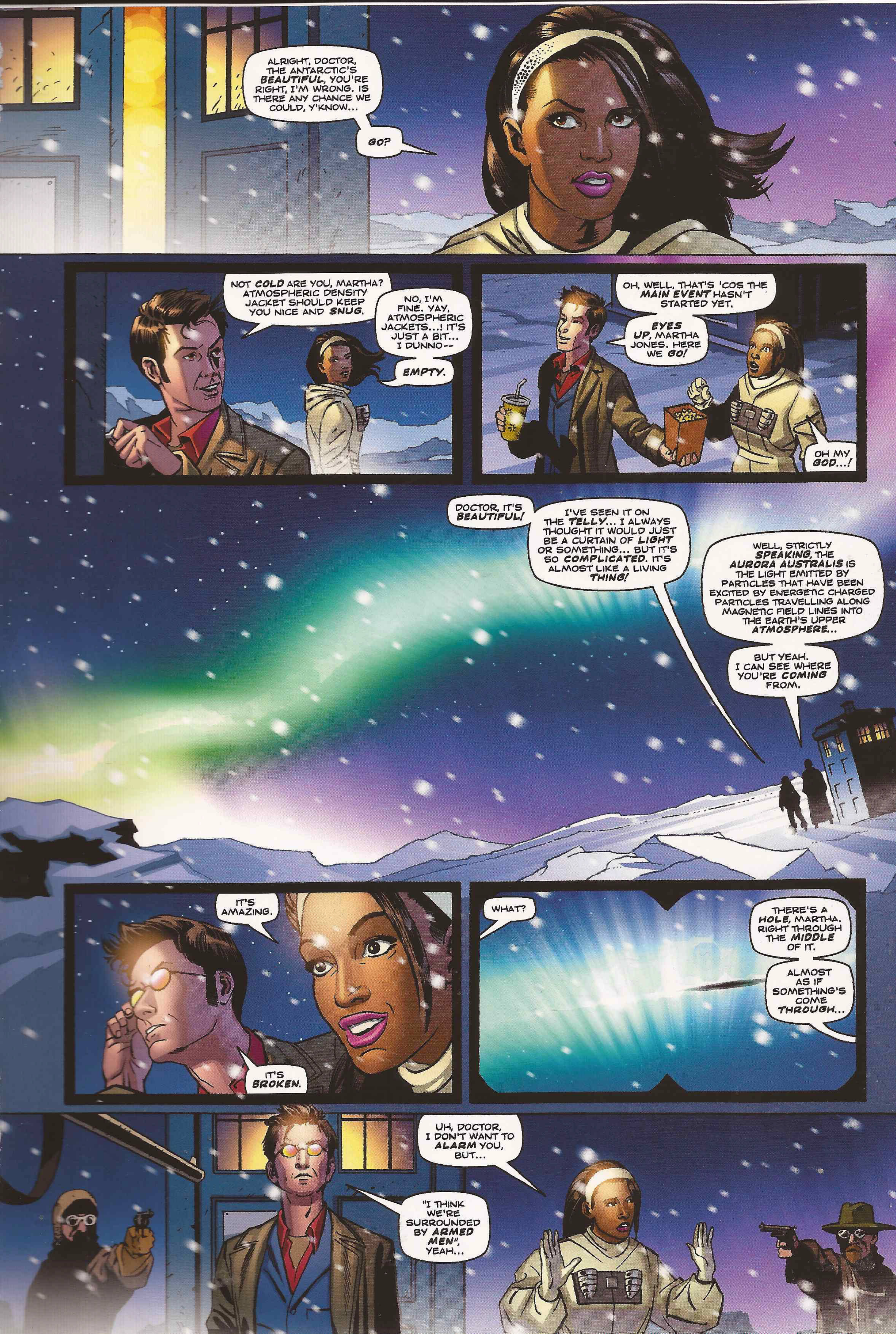
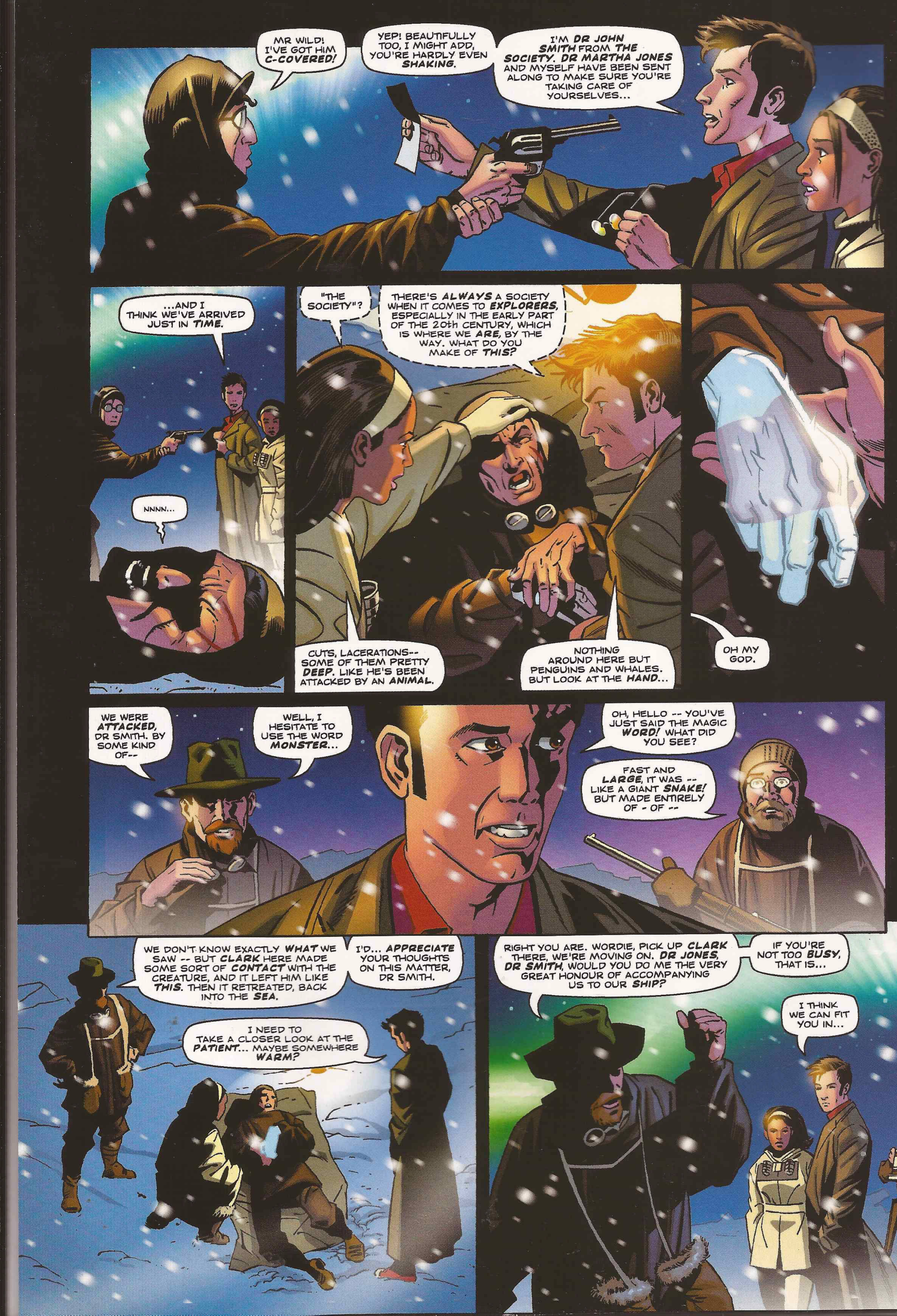
Part One

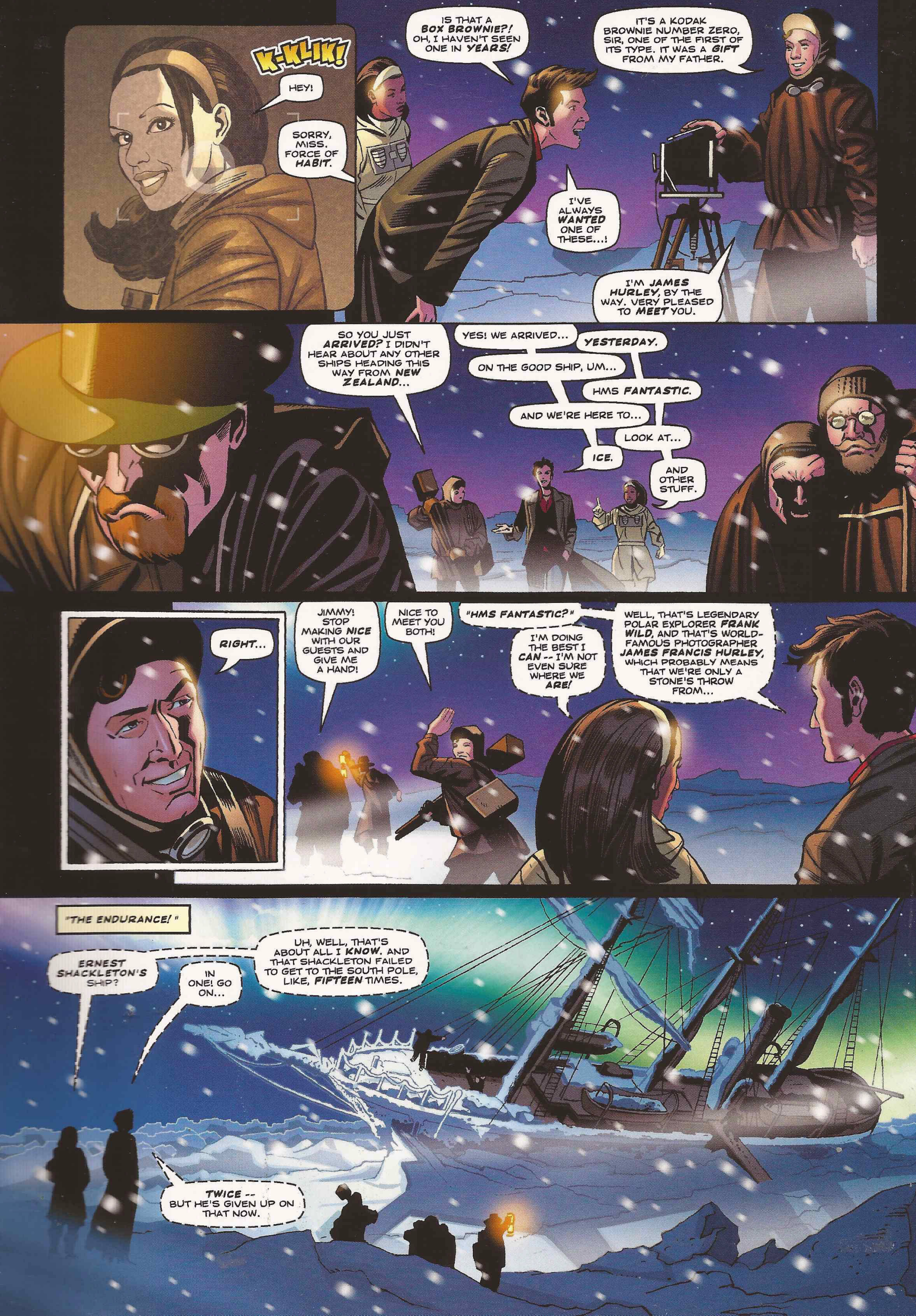

SEPTEMBER 12th, 1915.
AS CLOSE TO THE MIDDLE OF NOWHERE AS IT'S POSSIBLE TO GET...
I'VE GOT A BAD FEELING...
...THAT'S MR WORDIE OPENING HIS MOUTH TO SING. WOULD I BE RIGHT?
HA-HA! EYES IN THE BACK OF YOUR HEAD, MR WILD, I'VE ALWAYS SAID SO!
WE CAN ALWAYS TELL WHEN YOU'RE ABOUT TO SING, JAMES. THE SKY BLACKENS, THE AIR STINKS OF BRIMSTONE, AND LITTLE CHILDREN START TO CRY.
DURING YOUR LAST RENDITION OF "THE WILD ROVER", THERE WAS A RIOT. QUESTIONS WERE ASKED IN PARLIAMENT.
OH, THAT'S UNCALLED FOR. MR WILD, SIR! HE'S PICKING ON ME!
BY THE WAY, I DON'T KNOW IF YOU'VE NOTICED, BUT IT'S FREEZING OUT HERE.
DON'T TELL ME YOU'RE NOT HAVING THE HOLIDAY OF A LIFETIME, CLARK...
THAT'S DOCTOR CLARK TO YOU. AND AS THE ONLY BIOLOGIST FOR THREE HUNDRED-ODD MILES, I CAN SAY WITH CERTAINTY THAT MY EXTREMITIES ARE FALLING OFF.
WHEN ARE WE HEADING BACK TO THE SHIP? I'VE GOT A RACY NOVEL I'D LIKE TO FINISH...
WHEN JIMMY'S READY.
ARE YOU ALRIGHT THERE, LAD? HAVE A NIP OF THIS TO WARM YOU UP.
GOOD MAN.
THANK YOU, MR WILD. NEARLY DONE, SIR. JUST, AH, WAITING FOR THE SNOW TO CLEAR A LITTLE.
OH.
OH, WOW...
WHAT IS IT, JIMMY?

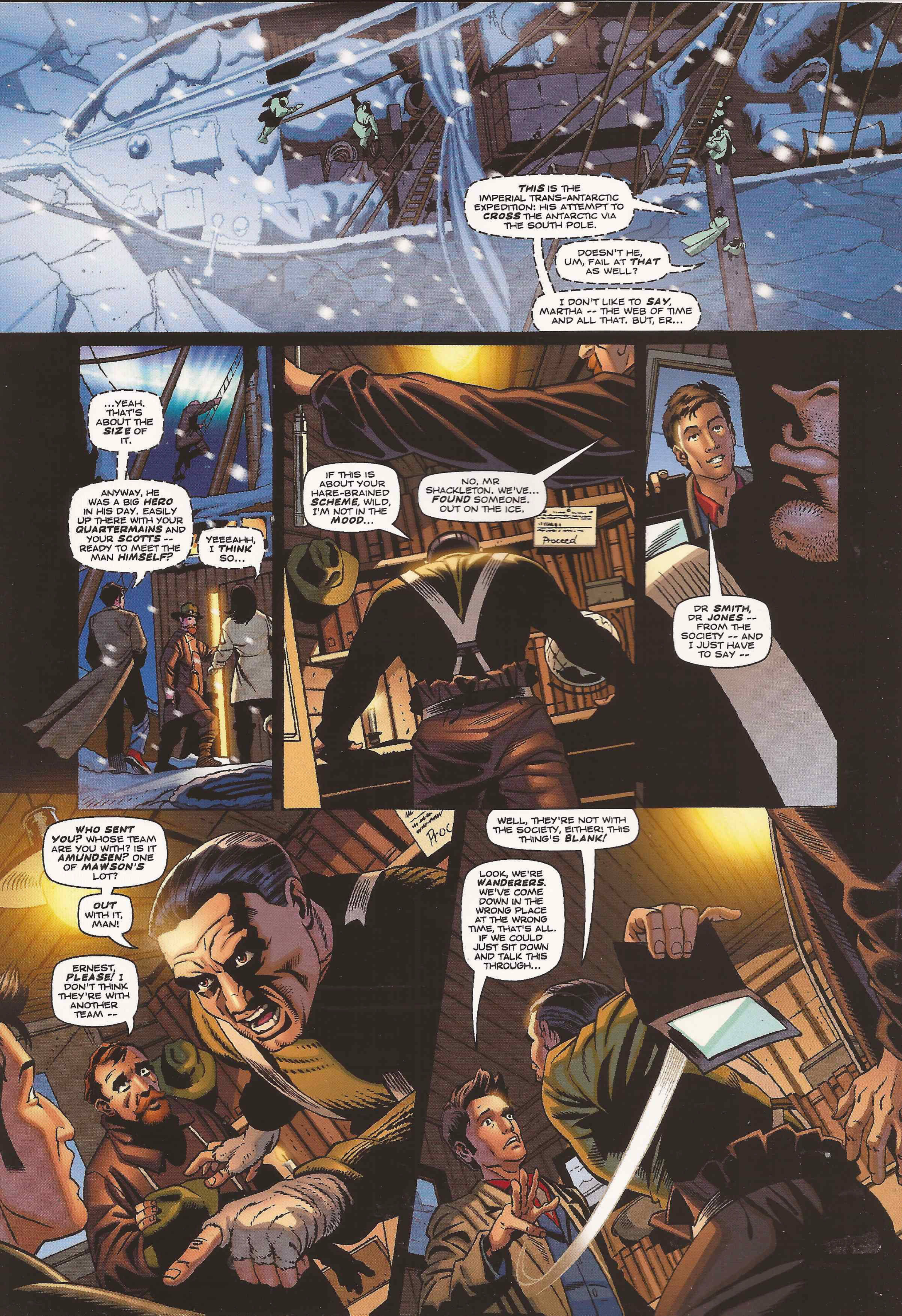
Story DANIEL McDAID
Pencils MARTIN GERAGHTY
Inks DAVID A. ROACH
Colours JAMES OFFREDI
Letters ROGER LANGRIDGE
Editors HICKMAN & GRAY


I-I'M NOT SURE, SIR. I THOUGHT --
I THOUGHT I SAW SOMETHING *MOVING*...
THAT'S IT -- FLASH HARRY HAS STARTED TO CRACK UP! COME ON, FRANK, LET'S GET OUT OF HERE BEFORE WE *ALL* GO BANANAS!
ALRIGHT -- WE'RE *DONE*. PACK YOUR LINEN, LADIES -- WE'RE HEADING BACK.
IF ONLY TO SPARE US MORE OF CLARK'S *COMPLAINING*...
♫ AND IT'S NO, NAY, NEVER, NO, NAY, NEVER, NEVER, NO MORE...! ♫
KRRRAK!
UKHHH!
CLARK!!!
SKKKASSSSHH!
AAAAKH!
RRR... RRRBBB...
N-NO! *DON'T SHOOT!*
CLARK! FOR GOD'S SAKE, WHAT *IS* IT, MAN?
RROBBERT... RRROBERT...
I THINK...
I THINK IT WANTS TO *TALK* TO ME...!
GOD *ABOVE*...!
AL-ALRIGHT, MEN -- WHEN I GIVE THE *WORD*, I WANT YOU TO *OPEN FIRE!*
AAAAAAAAAAGGGGGGGHHH!!!

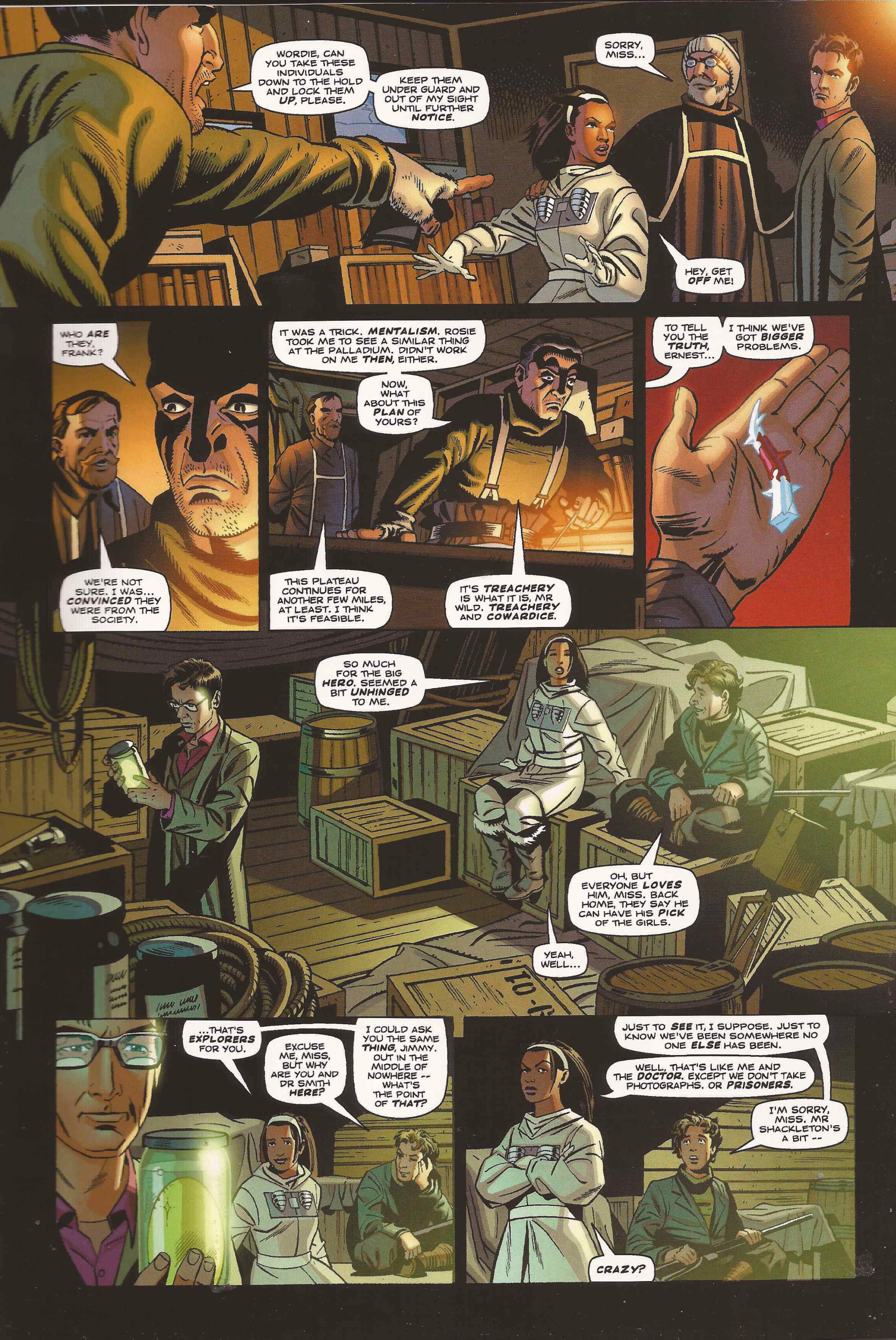

ALRIGHT, DOCTOR, THE ANTARCTIC'S BEAUTIFUL, YOU'RE RIGHT, I'M WRONG. IS THERE ANY CHANCE WE COULD, Y'KNOW...
GO?
NOT COLD ARE YOU, MARTHA? ATMOSPHERIC DENSITY JACKET SHOULD KEEP YOU NICE AND SNUG.
NO, I'M FINE. YAY, ATMOSPHERIC JACKETS...! IT'S JUST A BIT... I DUNNO--
EMPTY.
OH, WELL, THAT'S 'COS THE MAIN EVENT HASN'T STARTED YET.
EYES UP, MARTHA JONES. HERE WE GO!
OH MY GOD...!
DOCTOR, IT'S BEAUTIFUL!
I'VE SEEN IT ON THE TELLY... I ALWAYS THOUGHT IT WOULD JUST BE A CURTAIN OF LIGHT OR SOMETHING... BUT IT'S SO COMPLICATED. IT'S ALMOST LIKE A LIVING THING!
WELL, STRICTLY SPEAKING, THE AURORA AUSTRALIS IS THE LIGHT EMITTED BY PARTICLES THAT HAVE BEEN EXCITED BY ENERGETIC CHARGED PARTICLES TRAVELLING ALONG MAGNETIC FIELD LINES INTO THE EARTH'S UPPER ATMOSPHERE...
BUT YEAH. I CAN SEE WHERE YOU'RE COMING FROM.
IT'S AMAZING.
IT'S BROKEN.
WHAT?
THERE'S A HOLE, MARTHA. RIGHT THROUGH THE MIDDLE OF IT.
ALMOST AS IF SOMETHING'S COME THROUGH...
UH, DOCTOR, I DON'T WANT TO ALARM YOU, BUT...
"I THINK WE'RE SURROUNDED BY ARMED MEN", YEAH...

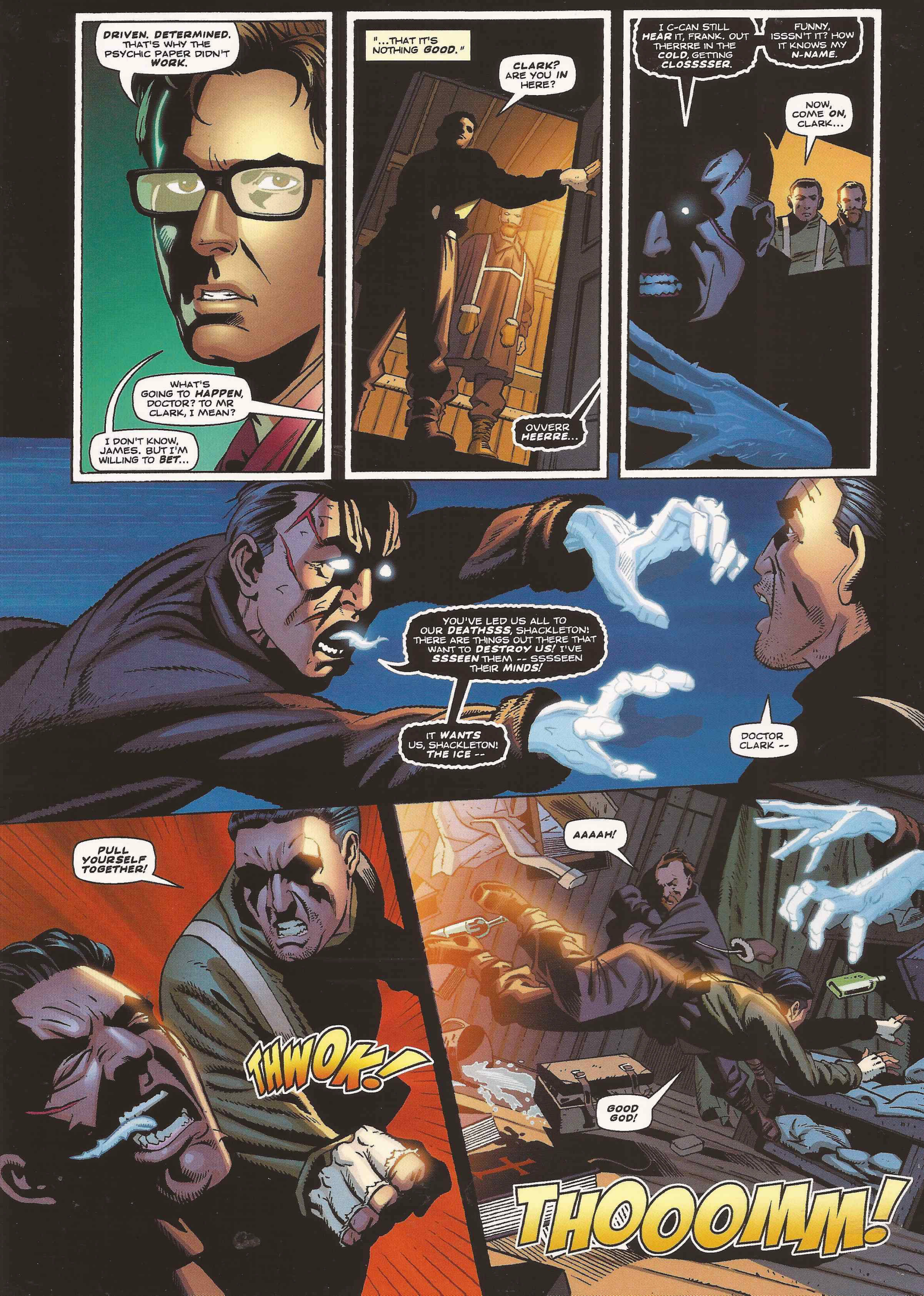

MR WILD! I'VE GOT HIM C-COVERED!
YEP! BEAUTIFULLY TOO, I MIGHT ADD, YOU'RE HARDLY EVEN SHAKING.
I'M DR JOHN SMITH FROM THE SOCIETY. DR MARTHA JONES AND MYSELF HAVE BEEN SENT ALONG TO MAKE SURE YOU'RE TAKING CARE OF YOURSELVES...
...AND I THINK WE'VE ARRIVED JUST IN TIME.
NNNN...
"THE SOCIETY"?
THERE'S ALWAYS A SOCIETY WHEN IT COMES TO EXPLORERS, ESPECIALLY IN THE EARLY PART OF THE 20th CENTURY, WHICH IS WHERE WE ARE, BY THE WAY. WHAT DO YOU MAKE OF THIS?
CUTS, LACERATIONS-- SOME OF THEM PRETTY DEEP. LIKE HE'S BEEN ATTACKED BY AN ANIMAL.
NOTHING AROUND HERE BUT PENGUINS AND WHALES. BUT LOOK AT THE HAND...
OH MY GOD.
WE WERE ATTACKED, DR SMITH. BY SOME KIND OF--
WELL, I HESITATE TO USE THE WORD MONSTER...
OH, HELLO -- YOU'VE JUST SAID THE MAGIC WORD! WHAT DID YOU SEE?
FAST AND LARGE, IT WAS -- LIKE A GIANT SNAKE! BUT MADE ENTIRELY OF - OF --
WE DON'T KNOW EXACTLY WHAT WE SAW -- BUT CLARK HERE MADE SOME SORT OF CONTACT WITH THE CREATURE, AND IT LEFT HIM LIKE THIS. THEN IT RETREATED, BACK INTO THE SEA.
I'D... APPRECIATE YOUR THOUGHTS ON THIS MATTER, DR SMITH.
I NEED TO TAKE A CLOSER LOOK AT THE PATIENT... MAYBE SOMEWHERE WARM?
RIGHT YOU ARE. WORDIE, PICK UP CLARK THERE, WE'RE MOVING ON. DR JONES, DR SMITH, WOULD YOU DO ME THE VERY GREAT HONOUR OF ACCOMPANYING US TO OUR SHIP?
IF YOU'RE NOT TOO BUSY, THAT IS...
I THINK WE CAN FIT YOU IN...

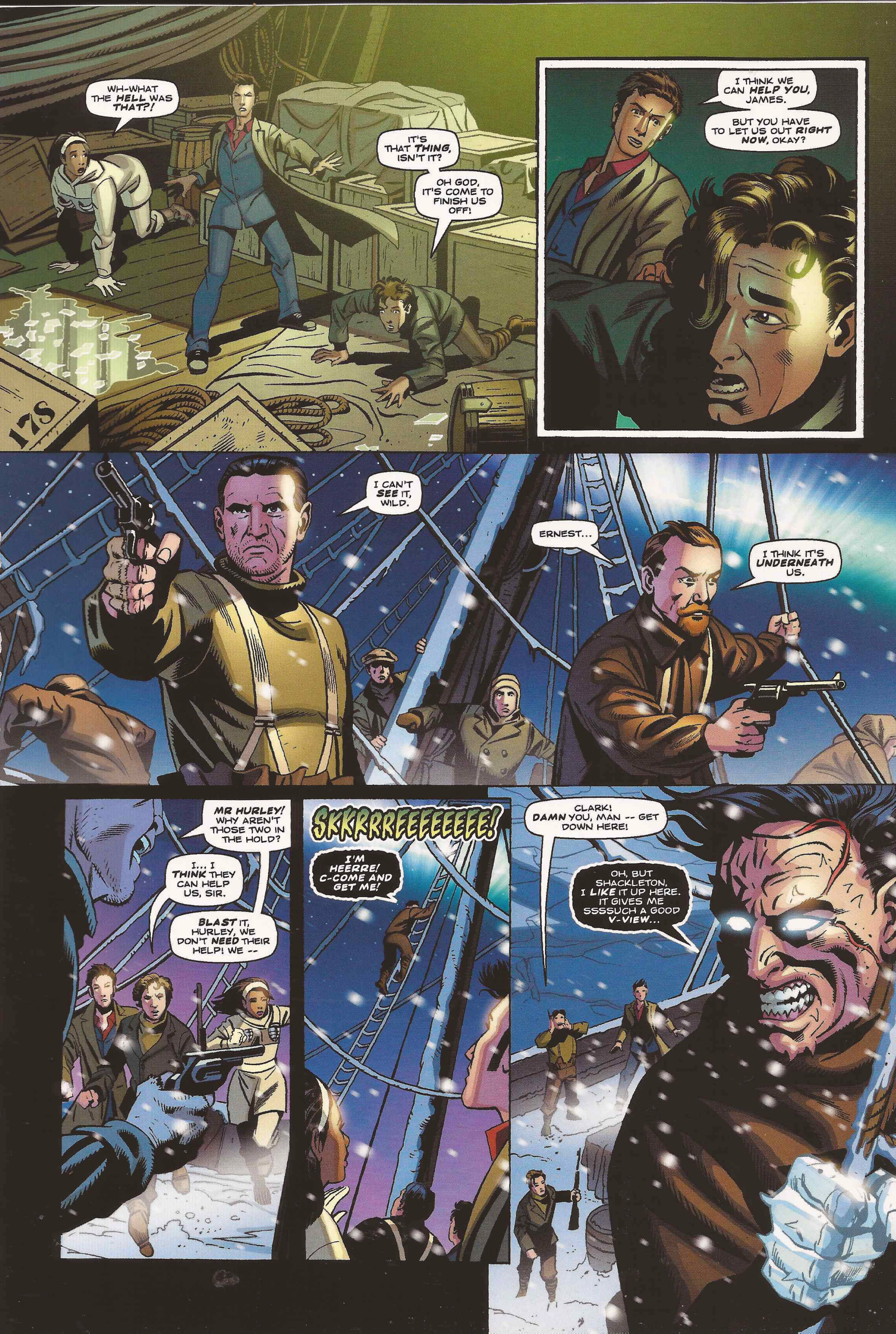

K-KLIK!
HEY!
SORRY, MISS. FORCE OF HABIT.
IS THAT A BOX BROWNIE?! OH, I HAVEN'T SEEN ONE IN YEARS!
IT'S A KODAK BROWNIE NUMBER ZERO, SIR, ONE OF THE FIRST OF ITS TYPE. IT WAS A GIFT FROM MY FATHER.
I'VE ALWAYS WANTED ONE OF THESE...!
I'M JAMES HURLEY, BY THE WAY. VERY PLEASED TO MEET YOU.
SO YOU JUST ARRIVED? I DIDN'T HEAR ABOUT ANY OTHER SHIPS HEADING THIS WAY FROM NEW ZEALAND...
YES! WE ARRIVED...
YESTERDAY.
ON THE GOOD SHIP, UM...
HMS FANTASTIC.
AND WE'RE HERE TO...
LOOK AT...
ICE.
AND OTHER STUFF.
RIGHT...
JIMMY! STOP MAKING NICE WITH OUR GUESTS AND GIVE ME A HAND!
NICE TO MEET YOU BOTH!
"HMS FANTASTIC?"
I'M DOING THE BEST I CAN -- I'M NOT EVEN SURE WHERE WE ARE!
WELL, THAT'S LEGENDARY POLAR EXPLORER FRANK WILD, AND THAT'S WORLD-FAMOUS PHOTOGRAPHER JAMES FRANCIS HURLEY, WHICH PROBABLY MEANS THAT WE'RE ONLY A STONE'S THROW FROM...
"THE ENDURANCE!"
ERNEST SHACKLETON'S SHIP?
IN ONE! GO ON...
UH, WELL, THAT'S ABOUT ALL I KNOW. AND THAT SHACKLETON FAILED TO GET TO THE SOUTH POLE, LIKE, FIFTEEN TIMES.
TWICE -- BUT HE'S GIVEN UP ON THAT NOW.

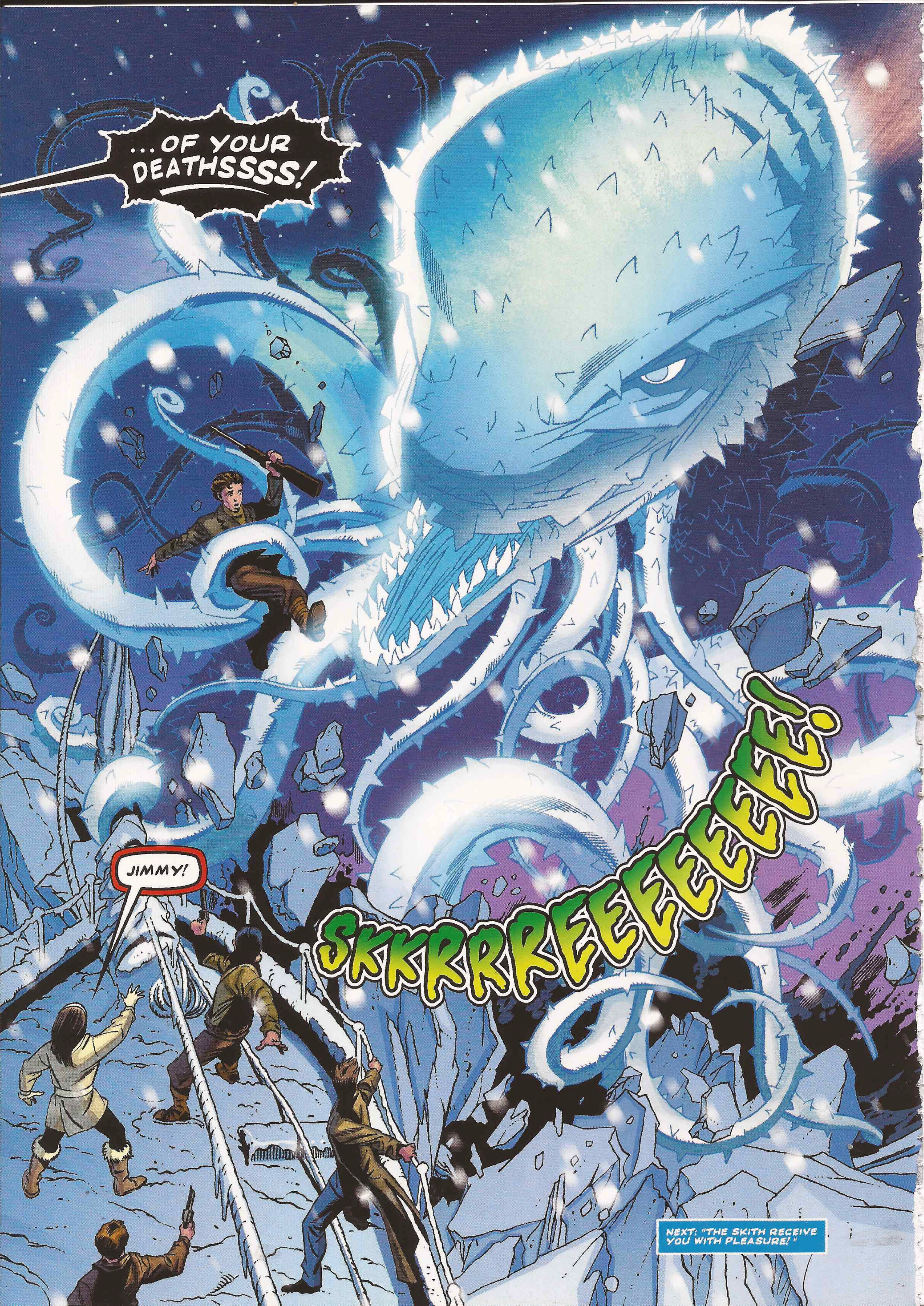


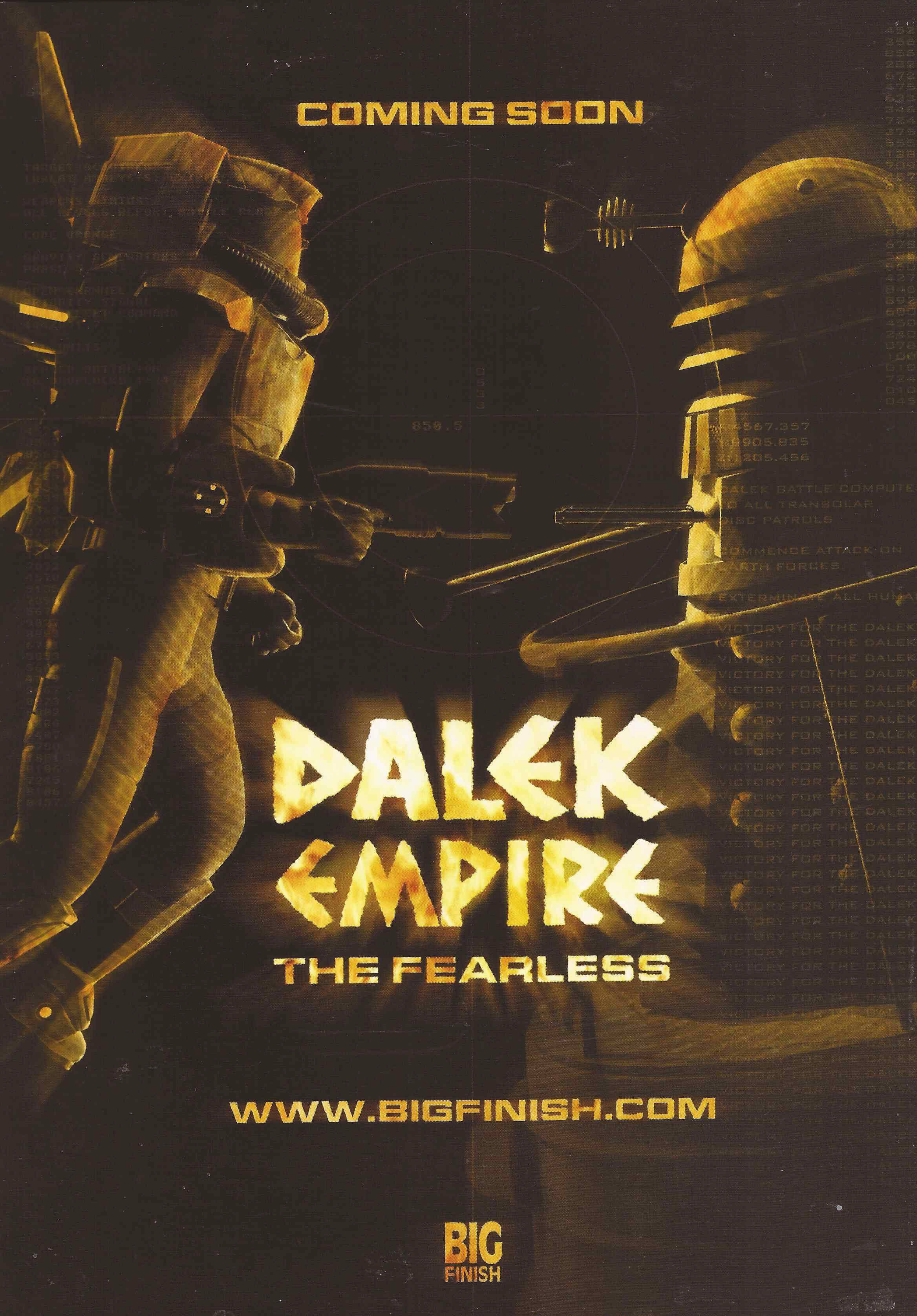
THIS IS THE IMPERIAL TRANS-ANTARCTIC EXPEDITION: HIS ATTEMPT TO **CROSS** THE ANTARCTIC VIA THE SOUTH POLE.
DOESN'T HE, UM, FAIL AT **THAT** AS WELL?
I DON'T LIKE TO **SAY**, MARTHA -- THE WEB OF TIME AND ALL THAT. BUT, ER...
...YEAH. THAT'S ABOUT THE **SIZE** OF IT.
ANYWAY, HE WAS A BIG **HERO** IN HIS DAY. EASILY UP THERE WITH YOUR **QUARTERMAINS** AND YOUR **SCOTTS** -- READY TO MEET THE MAN **HIMSELF**?
YEEEAHH, I **THINK** SO...
IF THIS IS ABOUT YOUR HARE-BRAINED **SCHEME**, WILD, I'M NOT IN THE **MOOD**...
NO, MR SHACKLETON. WE'VE... **FOUND** SOMEONE. OUT ON THE ICE.
Proceed
DR **SMITH**, DR **JONES** -- FROM THE SOCIETY -- AND I JUST HAVE TO SAY --
WHO SENT YOU? WHOSE TEAM ARE YOU WITH? IS IT **AMUNDSEN?** ONE OF **MAWSON'S** LOT?
OUT WITH IT, MAN!
ERNEST, **PLEASE!** I DON'T THINK THEY'RE WITH ANOTHER TEAM --
Proc
WELL, THEY'RE NOT WITH THE SOCIETY, EITHER! THIS THING'S **BLANK!**
LOOK, WE'RE **WANDERERS**. WE'VE COME DOWN IN THE WRONG PLACE AT THE WRONG TIME, THAT'S ALL. IF WE COULD JUST SIT DOWN AND TALK THIS THROUGH...


WORDIE, CAN YOU TAKE THESE INDIVIDUALS DOWN TO THE HOLD AND LOCK THEM **UP**, PLEASE.
KEEP THEM UNDER GUARD AND OUT OF MY SIGHT UNTIL FURTHER **NOTICE**.
SORRY, MISS...
HEY, GET **OFF** ME!
WHO **ARE** THEY, FRANK?
WE'RE NOT SURE. I WAS... **CONVINCED** THEY WERE FROM THE SOCIETY.
IT WAS A TRICK. **MENTALISM**. ROSIE TOOK ME TO SEE A SIMILAR THING AT THE PALLADIUM. DIDN'T WORK ON ME **THEN**, EITHER.
NOW, WHAT ABOUT THIS **PLAN** OF YOURS?
THIS PLATEAU CONTINUES FOR ANOTHER FEW MILES, AT LEAST. I THINK IT'S FEASIBLE.
IT'S **TREACHERY** IS WHAT IT IS, MR WILD. **TREACHERY** AND **COWARDICE**.
TO TELL YOU THE **TRUTH**, ERNEST...
I THINK WE'VE GOT **BIGGER** PROBLEMS.
SO MUCH FOR THE BIG **HERO**. SEEMED A BIT **UNHINGED** TO ME.
OH, BUT EVERYONE **LOVES** HIM, MISS. BACK HOME, THEY SAY HE CAN HAVE HIS **PICK** OF THE GIRLS.
YEAH, WELL...
...THAT'S **EXPLORERS** FOR YOU.
EXCUSE ME, MISS, BUT WHY ARE YOU AND DR SMITH **HERE**?
I COULD ASK YOU THE SAME **THING**, JIMMY. OUT IN THE MIDDLE OF NOWHERE -- WHAT'S THE POINT OF **THAT**?
JUST TO **SEE** IT, I SUPPOSE. JUST TO KNOW WE'VE BEEN SOMEWHERE NO ONE **ELSE** HAS BEEN.
WELL, THAT'S LIKE ME AND THE **DOCTOR**. EXCEPT WE DON'T TAKE PHOTOGRAPHS. OR **PRISONERS**.
I'M SORRY, MISS. MR SHACKLETON'S A BIT --
CRAZY?


DRIVEN. DETERMINED. THAT'S WHY THE PSYCHIC PAPER DIDN'T WORK.
WHAT'S GOING TO HAPPEN, DOCTOR? TO MR CLARK, I MEAN?
I DON'T KNOW, JAMES. BUT I'M WILLING TO BET...
"...THAT IT'S NOTHING GOOD."
CLARK? ARE YOU IN HERE?
OVVERR HEERRE...
I C-CAN STILL HEAR IT, FRANK. OUT THERRRE IN THE COLD, GETTING CLOSSSSER.
FUNNY, ISSSN'T IT? HOW IT KNOWS MY N-NAME.
NOW, COME ON, CLARK...
YOU'VE LED US ALL TO OUR DEATHSSS, SHACKLETON! THERE ARE THINGS OUT THERE THAT WANT TO DESTROY US! I'VE SSSEEN THEM -- SSSSEEN THEIR MINDS!
IT WANTS US, SHACKLETON! THE ICE --
DOCTOR CLARK --
PULL YOURSELF TOGETHER!
THWOK!
AAAAH!
GOOD GOD!
THOOOMM!


WH-WHAT THE HELL WAS THAT?!
IT'S THAT THING, ISN'T IT?
OH GOD, IT'S COME TO FINISH US OFF!
17S
I THINK WE CAN HELP YOU, JAMES.
BUT YOU HAVE TO LET US OUT RIGHT NOW, OKAY?
I CAN'T SEE IT, WILD.
ERNEST...
I THINK IT'S UNDERNEATH US.
MR HURLEY! WHY AREN'T THOSE TWO IN THE HOLD?
I... I THINK THEY CAN HELP US, SIR.
BLAST IT, HURLEY, WE DON'T NEED THEIR HELP! WE --
SKKRRRREEEEEEEE!
I'M HEERRE! C-COME AND GET ME!
CLARK! DAMN YOU, MAN -- GET DOWN HERE!
OH, BUT SHACKLETON, I LIKE IT UP HERE. IT GIVES ME SSSSUCH A GOOD V-VIEW...


...OF YOUR DEATHSSSS!
JIMMY!
SKKRRREEEEEEEE!
NEXT: "THE SKITH RECEIVE YOU WITH PLEASURE!"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DALEK BATTLE COMPUTE
TO ALL TRANSOLAR
DISC PATROLS
COMMENCE ATTACK ON
EARTH FORCES
EXTERMINATE ALL HUMA
VICTORY FOR THE DALEK
DALEK
EMPIRE
THE FEARLESS
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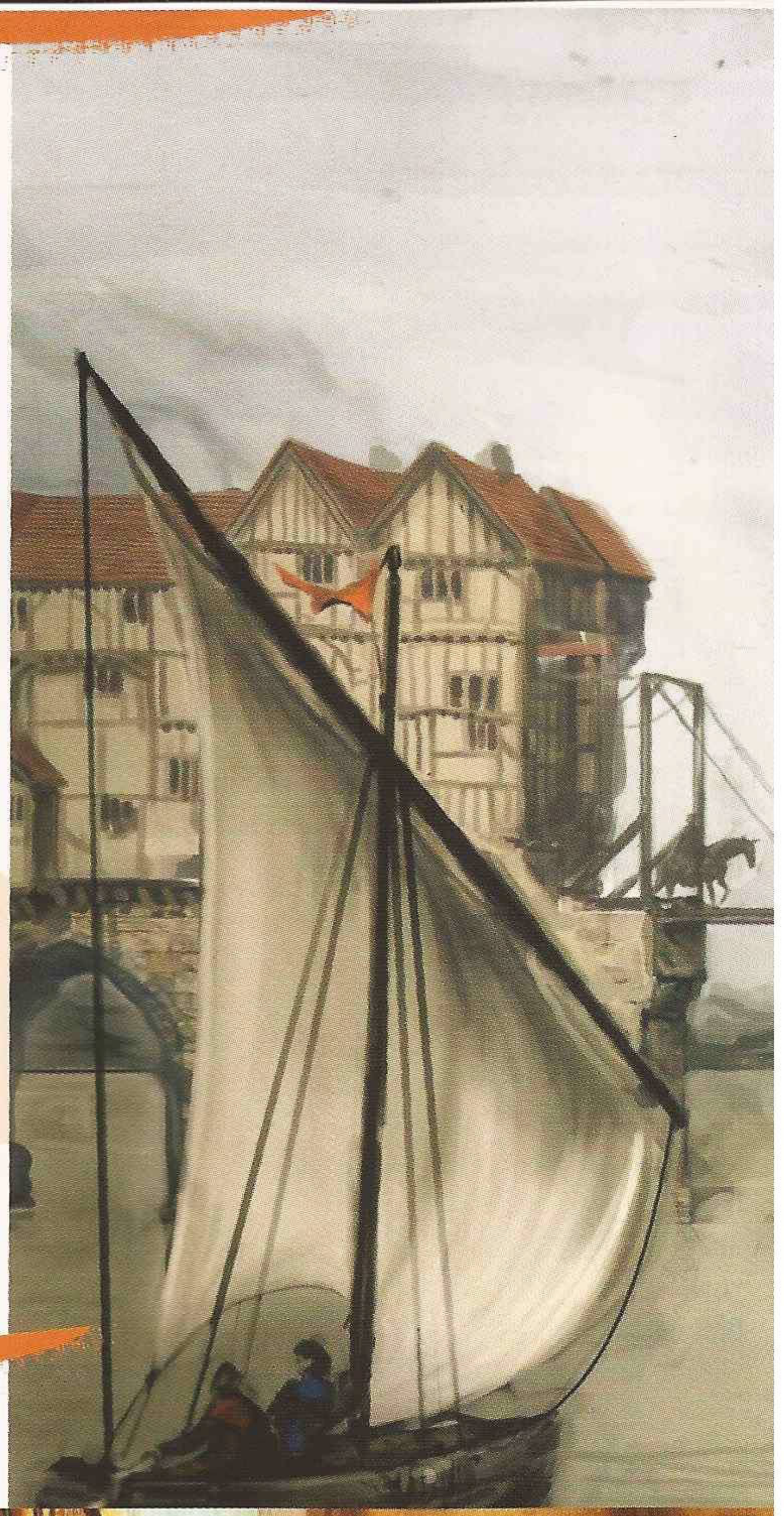
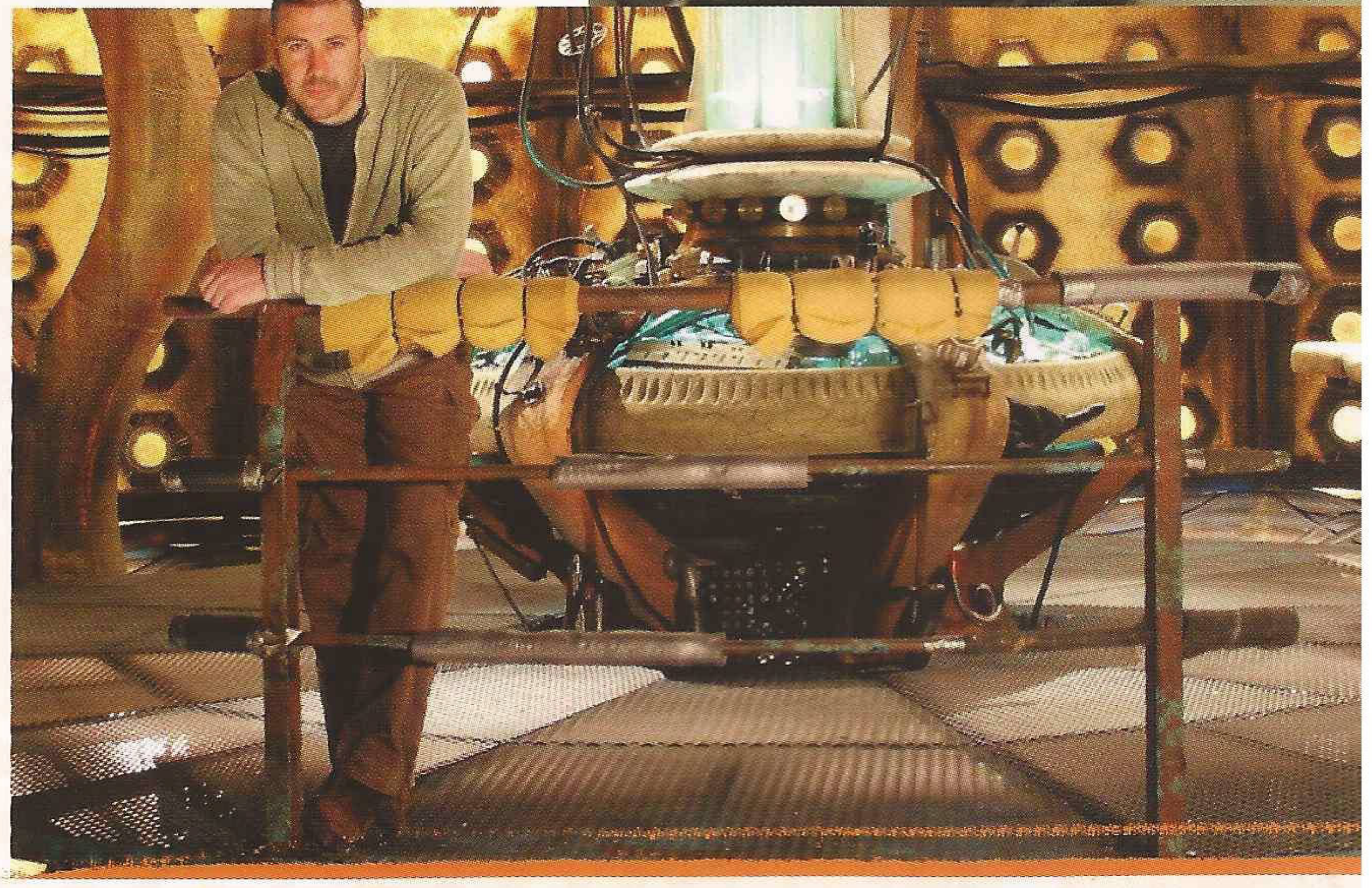
art attack!



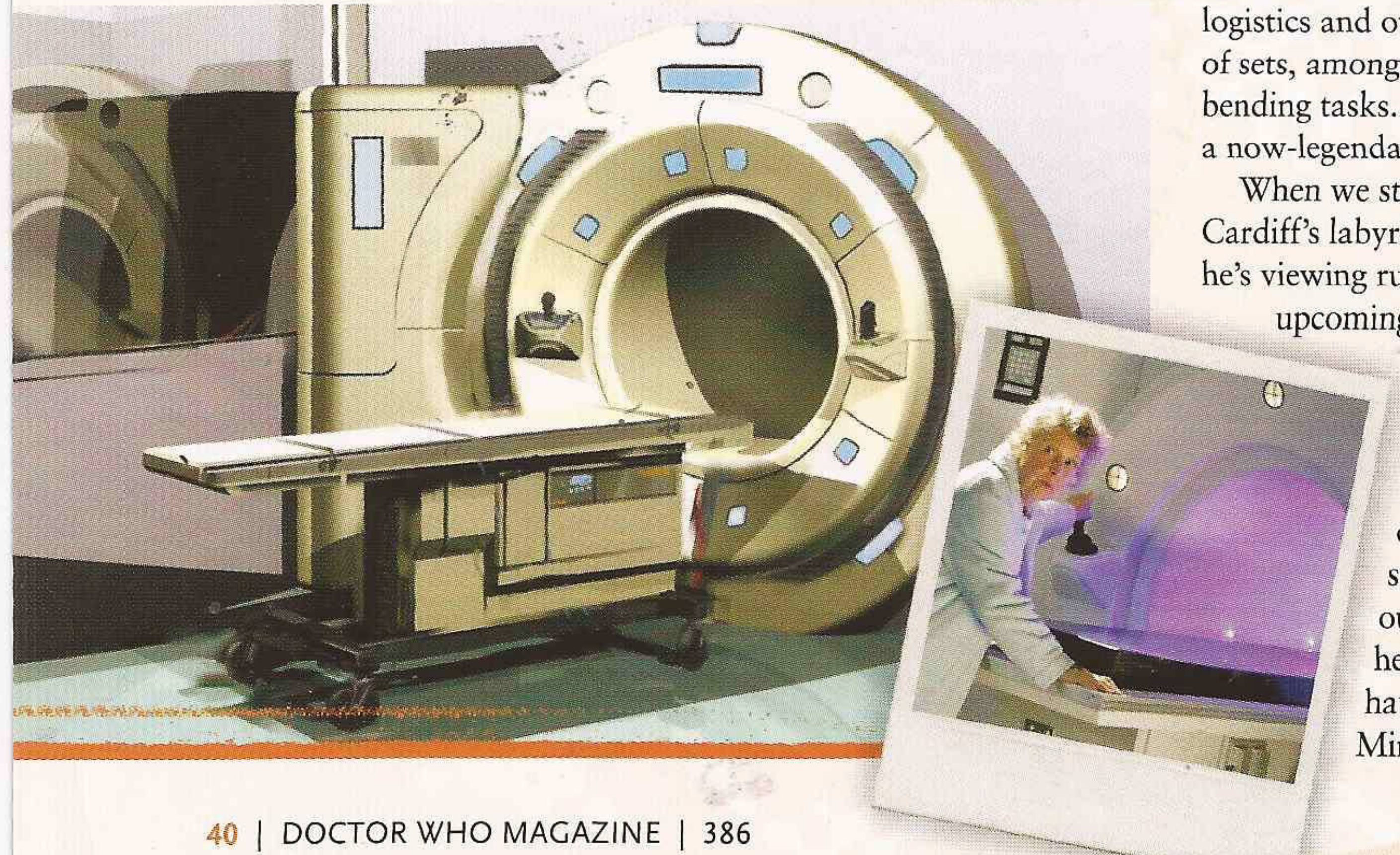


Edward Thomas, production designer on *Doctor Who, Sarah Jane* and *Torchwood*, discusses his craft with **Jason Arnopp**...

“The other day, someone told me that I haven’t designed the most episodes of *Doctor Who*, but I *have* designed the most minutes,” smiles Edward Thomas, production designer of the *Doctor Who* universe. “Not sure if that’s right – maybe it’ll be true after Series Four, if I make it that far! Either way, it’s something to be proud of. I’d gladly crack open a bottle of champagne, just to have been a designer who’s taken the show on a journey.”

If **DWM** had a magnum of the finest Dom Perignon, the cork would indeed fly. Edward ‘Ed’ Thomas has toiled over the show since its 2005 re-launch and been thoroughly indispensible in making *Doctor Who*’s world inventive, consistent and looking so damn good. Maintaining an overview on the show, as well as its mad brother *Torchwood* and lovely li’l sister *The Sarah Jane Adventures*, is an incredibly demanding job which goes beyond mere art design. Edward also has to juggle budgets, logistics and oversee the actual construction of sets, among numerous other brain-bending tasks. All of which he handles with a now-legendary calm.

When we stroll into Edward’s office at Cardiff’s labyrinthine Upper Boat studios, he’s viewing rushes from filming of the upcoming *Doctor Who* Christmas Special *Voyage of the Damned* on a large, wall-mounted screen. As we’re trusted types at **DWM**, of course, he doesn’t hurriedly switch it off and chase us out with a broom. Instead, he offers us a seat, and we have a cuppa and watch Kylie Minogue dropping some things from a tray, then picking them all up again. Oh, it’s a tough life and no mistake. Let questions and answers commence…

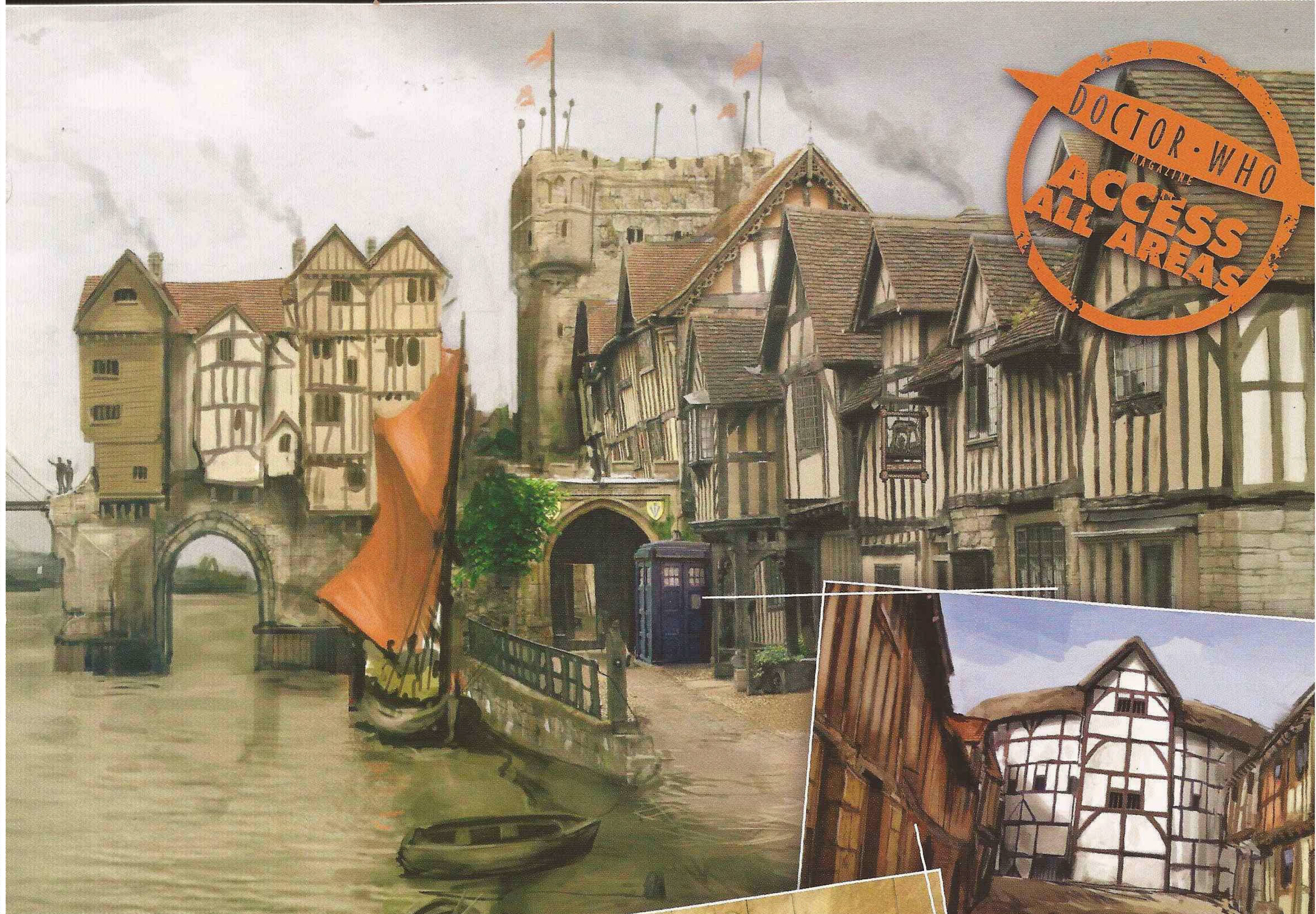


So with *Voyage of the Damned* a couple of weeks into production, do you really feel like you’ve had a rest since the end of Series Three?

“I had four weeks off in May, which was great. Then I came back ready to start the 10-week prep on *Doctor Who* Series Four. As we speak, *Sarah Jane*’s finished and *Torchwood*’s about halfway through. Even when *Doctor Who* finishes production, this machine still ticks over.”

Relatively speaking, how basic were your resources when *Doctor Who* kicked off production in 2004?

“We had nothing. An industrial warehouse in Newport and an empty prop-store! We were all learning about each other and where boundaries would lie, whereas now we have a short-hand. Three series later, look how we’ve grown! All of a sudden, we’ve got this arsenal of set-decoration and props to draw form. We’re not at Ground Zero any more – we’re 50 floors up and we’ve got an awful lot of gear.”



DOCTOR·WHO MAGAZINE ACCESS ALL AREAS

Do you keep and re-use actual sets?

“Not ‘flattage’ as such, because there’s only so many times you can paint things, but we will keep hold of things which cost us to build: windows, doors, shutters, pipes, control panels, circuits and anything unusual. We might keep a lift, because there’s always a bloody lift! We keep the expensive elements, or anything we think we might use again. It really adds value, because you’re not starting from scratch.”

Can you forsee a time in the near future when Upper Boat becomes too small for you?

“It already is! Already, a week-and-a-half into *Doctor Who*, we’ve had one day when *Who* and *Torchwood* shot here at the same time. And it’s carnage! It doesn’t matter how much you try to organise it – there’s simple stuff like parking, when the trucks and the actors arrive. But studio space is clashing as well: *Torchwood* is getting more confident. It’s getting bigger and its horizons broader. It wants to build more, so studio space is at a premium.”

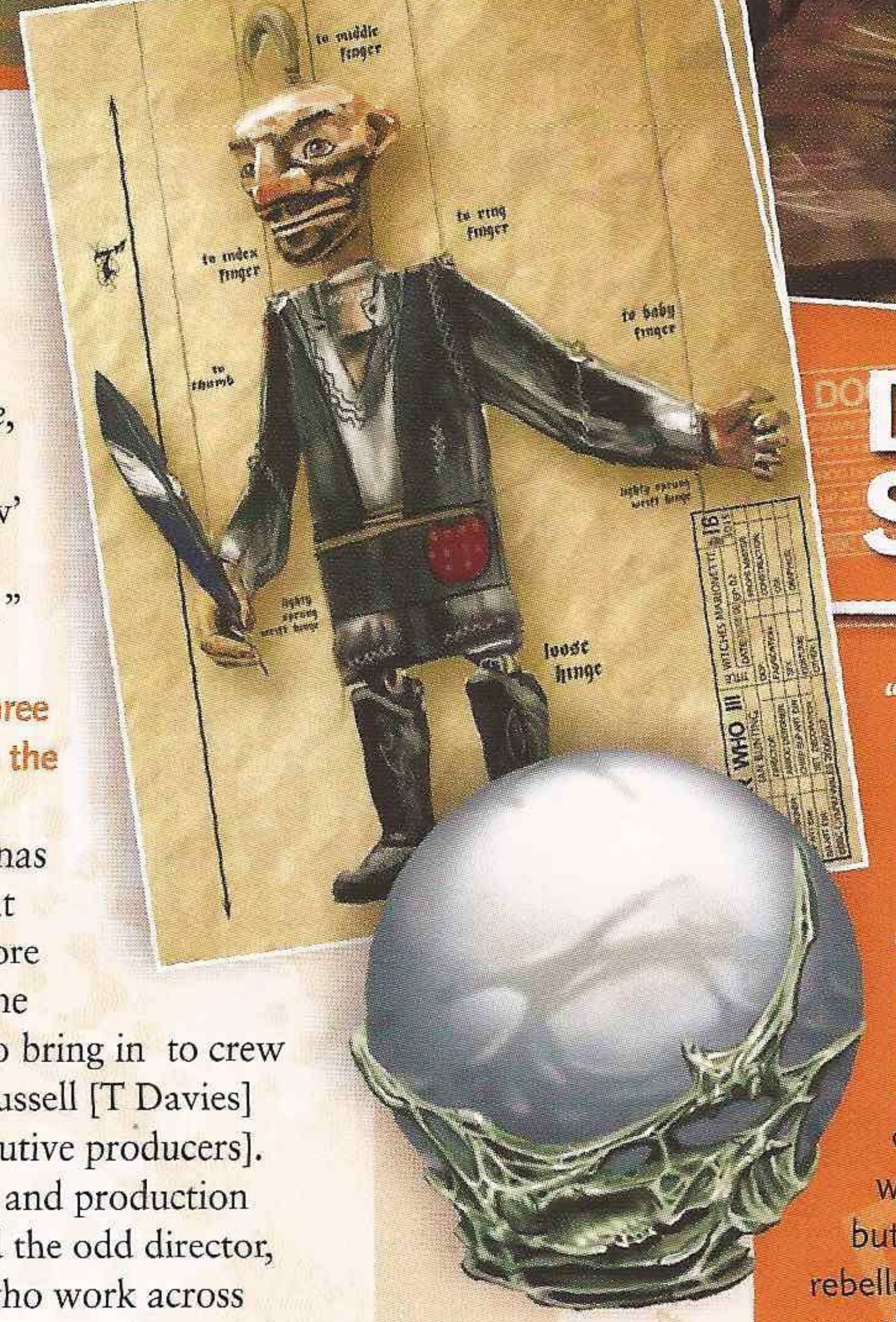
How many studios are there at Upper Boat?

“Six. Studio One is the TARDIS. Then there’s the Hub, *Torchwood* standing sets, *Sarah Jane*, *Doctor Who* and Studio Six which is an ‘overflow’ space, often used for the bigger *Doctor Who* sets.”

Ever had concerns that three shows might over-stretch the Boat crew?

“Well, each production has been set up by a different group of people. The more productions you have, the more people you have to bring in to crew them. It *has* stretched Russell [T Davies] and Julie [Gardner, executive producers]. They, along with myself and production executive Julie Scott and the odd director, are the only constants who work across all three shows. So it’s the overview people who are being stretched the most in that way. For instance, I just booked a breakfast with Julie Gardner in two weeks’ time! It’s like that now. We don’t have time in production meetings to talk about future development or sideline issues.” ▶

> “Three series later, we’ve got this arsenal of set-decoration and props to choose from...”

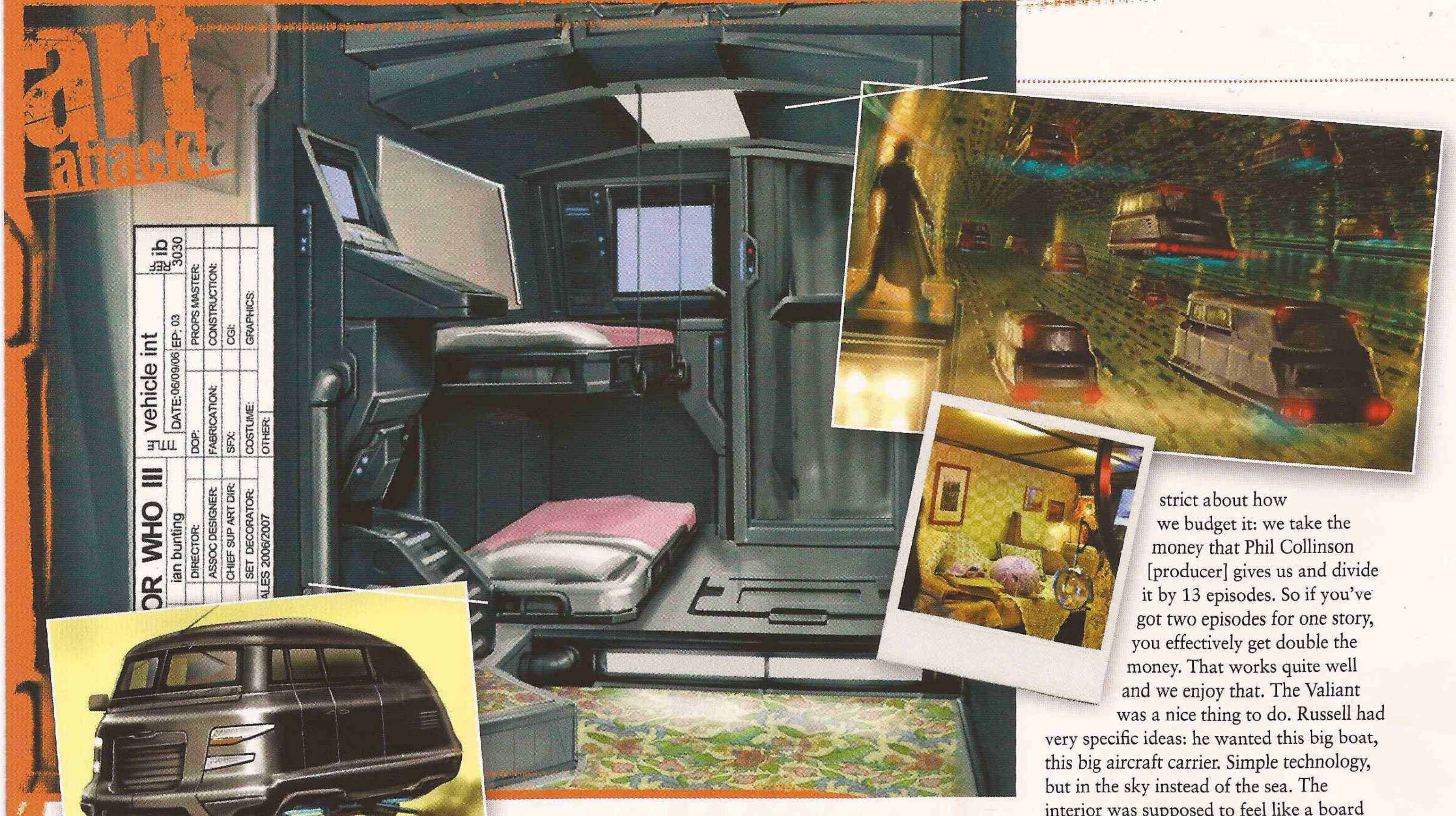


▲ *A selection of concept artwork for* ***The Shakespeare Code.***

◀ *Far right: A design for the deadly scanner in* ***Smith and Jones.***

Designing Shakespeare

“WE TRY TO MAKE EACH EPISODE very different. *Smith and Jones* is very clinical, with colours exactly as you’d expect a hospital to be. Then *The Shakespeare Code* has the lovely warm colours and the dirt. When I saw *Shakespeare In Love* I just laughed: I couldn’t believe they’d got away with it. Every set was so clean! I understand that everything was new at the time of Shakespeare, but there was shit in the streets! We rebelled totally against that. As with everything we do, it was gritty and dirty and solid and honest. Very successful, I think. All those sets in one interior. Shakespeare’s bedroom, Martha’s bedroom, the witches’ room… those were all made out of the same build. It was like a Meccano set in one studio. That episode was a big moment – one of the most expensive episodes we’ve done, but it looked a million dollars.”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COSTUME:
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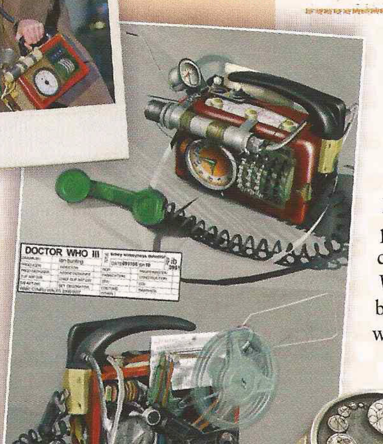
ALES 2006/2007
OTHER:

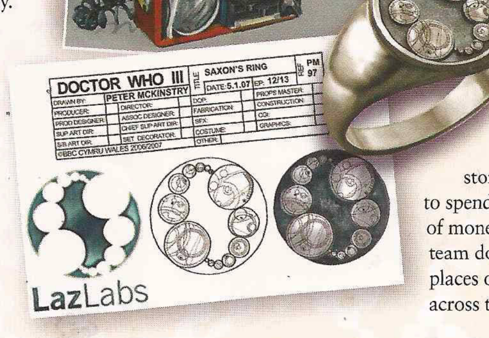
▲ *Imagining cars in the year Five Billion – designs for **Gridlock**.*

◀ So have there been points lately when you've gone mad and didn't want to see any sci-fi ever again?

"No, I don't think so. From a design point of view, *Doctor Who* doesn't seem like science-fiction: you're jumping around the place, doing Shakespeare one week and the year Five Billion the next! Because you're not stuck in one place all the time, *Doctor Who* doesn't feel like your typical *Star Trek*/*Star Wars* science-fiction. I don't know what it is, really! *Torchwood* is similar: the only constants are the Hub and the SUV. Although some episodes are entirely set in the Hub. Those are the ones I pray for!"


DOCTOR WHO III
ian bunting
timey wimey detector
ib 2?1

▼ *Below: The Doctor's Timey-Wimey detector from **Blink**.*


DOCTOR WHO III
DRAWN BY:
PETER McKINSTRY
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©BBC CYMRU WALES 2006/2007
OTHER:
LazLabs

▼ *Below right: Mr Saxon's ring [**The Sound of Drums**/**Last of the Time Lords**].*

***Torchwood* was shot for High Definition. Is that why the Hub set has extra polish?**

"That wasn't so much because of the High Definition thing. To be honest with you, it's like cooking. You don't cook more or less, whether you're cooking for girl guides or for royalty. If you're a chef, you just cook. So we don't really ever design anything to look *less* quality. Having said that, when it comes to the Hub, it's a permanent installation set which is going to be used day-in, day-out. Your physical finishing is slightly different. Whereas on *Doctor Who* we could use vacuform plastic brick and get away with it, because it's only going to be there a couple of days, for the Hub you have to use plaster-brick or a timber-brick, because it's gonna get bashed. So that's the only reason you'd put a slightly better finish on it, or use longer-lasting products. You don't want to be going in there every five minutes."

What if BBC Wales decides to shoot *Doctor Who* in HD?

"That'll be the day you'll see me running off down the road, screaming! High Def is a totally different world. To put it in 'art' terms, *Doctor Who* is impressionism, where you have to stand a way back and watch all the dots merge together to see a beautiful image. Whereas High Def is like a great master's painting: a Mona Lisa. Graphics can be read a lot easier. In *Doctor Who*, if there was a sign in the back-of-shot, we would normally write gobbledy-gook. Whereas on High Def it's got to make sense because people will be able to read it!"

"Doctor Who in HD? That'll be the day you'll see me running off down the road, screaming!"

What was the biggest set you built for *Doctor Who* Series Three?

"The Valiant, I'd say. It entirely filled Studio Six. I love the two-part stories because I effectively get to spend twice as much the amount of money on them. The TARDIS team doesn't necessarily go to more places or sets: it's generally spread across the two episodes. We're very strict about how we budget it: we take the money that Phil Collinson [producer] gives us and divide it by 13 episodes. So if you've got two episodes for one story, you effectively get double the money. That works quite well and we enjoy that. The Valiant was a nice thing to do. Russell had very specific ideas: he wanted this big boat, this big aircraft carrier. Simple technology, but in the sky instead of the sea. The interior was supposed to feel like a board room, or a foyer of a very expensive hotel. Yet it had the Master's private control area, where he could run the ship. We researched lots of expensive yachts to get it right. So we had the wood, and the chrome, and the nautical feel."

Is that technology possible? Could the Valiant exist?

"I'm sure it could. They're not that far away from it, with these big Boeings they're building, with four storeys or whatever. If we can do it on a BBC budget, I'm sure the Ministry of Defence can do it! They get all their ideas from *Doctor Who*…"

Did *Last of the Time Lords*' global scale feel daunting at first?

"No, it just gets better. Across the board, everything's got better. The Mill have upped their game, we've upped ours and the writers are now writing to everyone's strengths. There's a confidence here now, that we can pull things off, no matter how global they are."

When we interviewed you during Series One's broadcast, you detailed the conscious decisions you'd made about the show's colour schemes. How have these changed and developed?

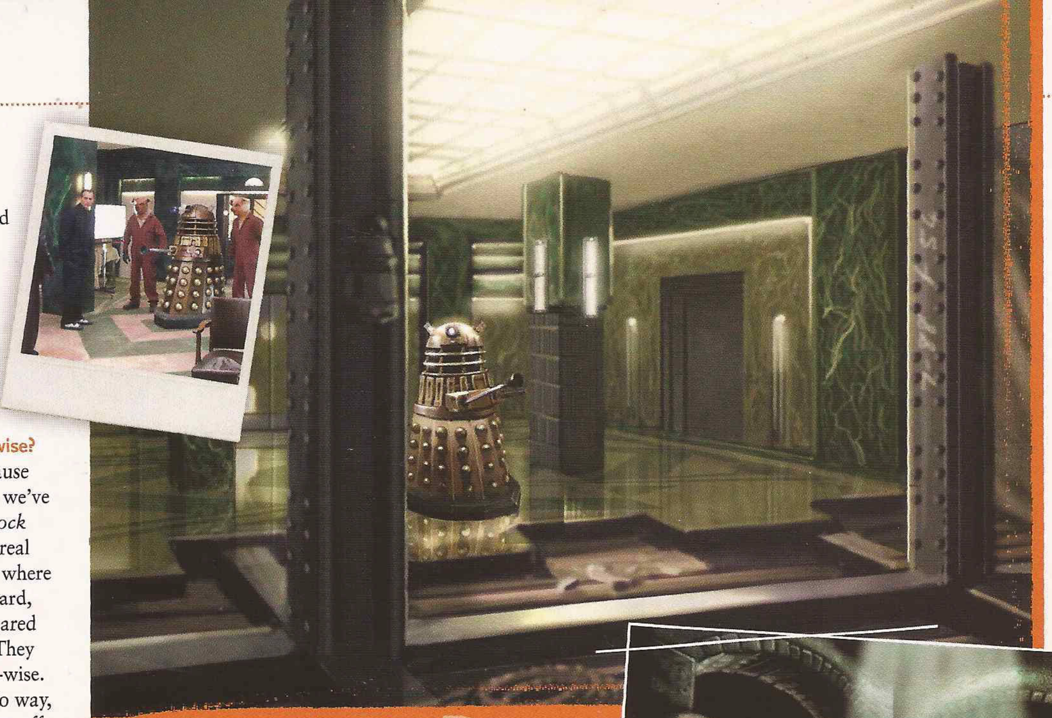
"It definitely continued in Series Three. The main difference was Freema's arrival. Martha's an older character than Rose Tyler and she's learning to be a doctor. Tonally, in Freema's room I just wanted something that would make her shine, because she's absolutely beautiful. Colours that would show her off to the maximum: cool blues, purples, oranges and browns. Whereas with Rose's bedroom we were presenting Gallifrey: exciting, vibrant colours that the Doctor would recognise. We don't see much of Freema's house, though – and when we do spend time there, we blow it up. That's what Russell thought of *that* set [laughs]!"

You've returned to the Year Five Billion world three times. It must offer you a nice *carte blanche*, design-wise?
"Yeah, it's a great world for me, because no-one I know's ever gonna see it, so we've got artistic license. Bring it on! *Gridlock* was probably Series Three's most surreal moment. That was one of the stories where I did think, 'Cor, this is going to be hard, budget-wise.' But scripts tend to be pared back to what you see on the screen. They start off ten times worse for us, scale-wise. You have meetings where you go, 'No way, can't afford that!', then the writer goes off and makes changes. With *Gridlock*, I think re-dressing our one car worked perfectly."

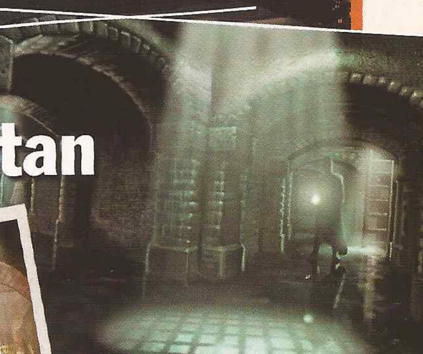
Talking of grit and grime, why do your spaceships tend to be uniformly unclean?
"*42's Pentallion* was a spaceship on the edge: it was a container ship and needed to feel greasy, oily and grimy. Madame de Pompadour's ship was also a cargo vessel in its own way, and it had been ripped apart. If Russell felt the need to write a 1960s architecture spaceship like in *2001: A Space Odyssey*, he would. I just hope that if he does that, it's a double episode, because that's the only way we're gonna achieve it!"

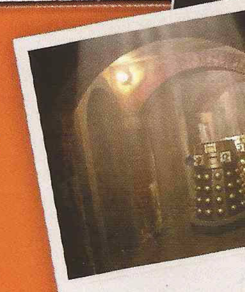
Do you share Russell's dread of overly pristine, shiny sci-fi?
"Yeah, maybe there's an element of that. Definitely, for me, psychologically. I can't stand seeing anything particularly clean! I don't live in a clean world: I've got an eight-month-old baby daughter! From a production design point of view, there are things you use a lot of: light, water and dirt all look beautiful and help tie things together. It's a methodology which tends to be used more in film than TV, which is maybe why a lot of the episodes of *Doctor Who* look theatrical, rather than televisual. Those textures, those painted finishes – those rough, heavy, dirty, oily finishes – just add weight to everything. We have done clean environments, though: the medical rooms and the Lever Room. They have their place. But I wouldn't want to sit down for 45 minutes and watch an episode set in the Lever Room!"

Clean white spaces tend to look more like sets, don't they?
"I suppose they do, because it looks like walls painted white. It doesn't have any depth to it. That's something we had to be careful with on the Valiant. Three full-time painters work with us and they all come from theatre, so they're used to doing things on a big scale. They have an incredible ability to produce these amazing marbles and rusts. I walk onto a set and give them a percentage of 'dirty down'. They know that 10 per cent isn't so much. Something like the Valiant might have been two per cent: brand new but lived-in. A few chipped corners, maybe. Whereas on ▶



Designing Manhattan





"WHEN YOU GET A STORY LIKE *Daleks in Manhattan*, I get the script and think, 'We've always got the Mill. We'll be all right!' Then you see Dave Houghton's price quote and think, 'Oh God, maybe we *haven't* got the Mill!' Then Dave sees our sets and says, 'Oh God, I thought you were building that.' And we say, 'What, the Empire State Building, Dave? No, we won't be building that...'

"Technically, it was a very complicated episode to make. There was so much mix-and-matching between CGI, location and studio stuff. For the top of the Empire State Building, we were back to a heliport with bad weather and all the things which are sent to try us. It was a big episode, but James Strong is a hero. A great director. He hates prep – he just lets us get on with it – but he's great on the day, when it matters.

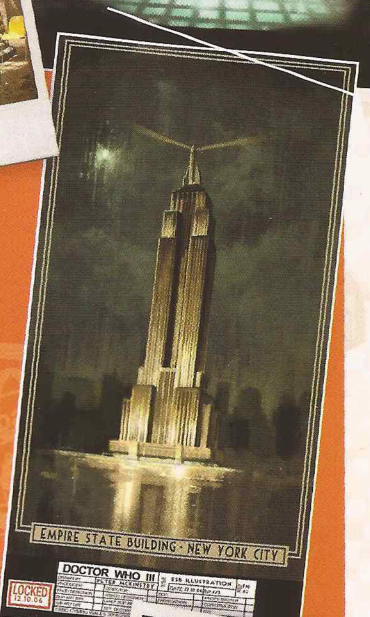
"I was proud of the stuff around the Statue of Liberty's base. It was so simply done, finding a wall which looked like the base of it. I also liked the license we took with the Empire State Building interior, with the room which led out onto the structure. Part of the room was marbled, then the rest was covered in dust-sheets and work tools, open to the elements. Of course, architecturally you'd never build like that, but we're not making a documentary about how they did it: we're making TV history! That was one of our nicest sets, with the whole art deco thing."

There was a lovely touch, when the Dalek eye matched the lift door's design.

"Yeah. It's nice to be able to think that stuff through. That's production design: the director thinks about the emotions and how he's going to make the actors move, and we think about those little notes."

Many commented on how well the Daleks suited the sets. But it was the other way around, wasn't it? You tailored the sets to Skaro's finest...

"Exactly. Every time we use a Dalek, we try to make it work within its environment, to show it up the best. For instance, at the end of Series Two, the Sphere Room was black to make the gold Daleks look beautiful. Similarly, we made sure the greens and golds worked with the Daleks. Even the massive rivets mirror the Dalek balls. Down in the basement, all the shapes were Dalek-esque, right down to the screen-surrounds being modelled on a Dalek's base. The audience might not pick up on it, but they subliminally recognise it as Dalek."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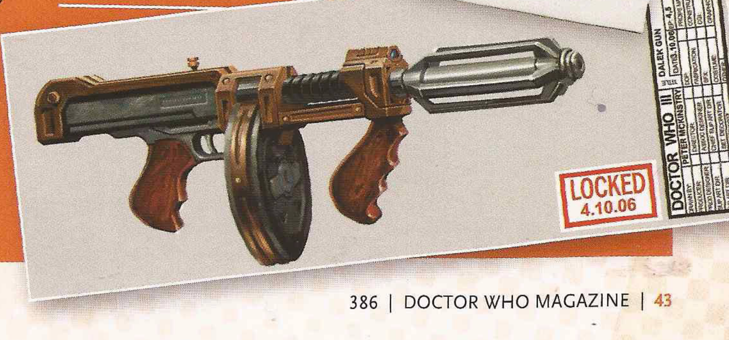
DOCTOR WHO III



◀ soemthing like Madame de Pompadour's ship, it's 80 per cent. Then you'll come back in two days' time and it'll look like rust and crud. It's a short-hand, and it's about having fun. We're always looking for new alien textures. Our people will spend hours making a piece of marble look like metal, for instance. I'll give 'em a fungus and ask them to make it look like steel. I reckon *Doctor Who* finishes would sell like wildfire; you could paint your bedroom TARDIS blue!"

Did you ever expect to show Gallifrey on-screen, even though you'd designed it at the start of Series One?

"You couldn't *not* do it, in the end, could you? I'd love to do an episode there. Just as with the TARDIS, the Gallifrey interior, as I see it, would be very different to the exterior we portrayed. A total contrast."

How would you react, if Russell said he wanted to show the Time War?

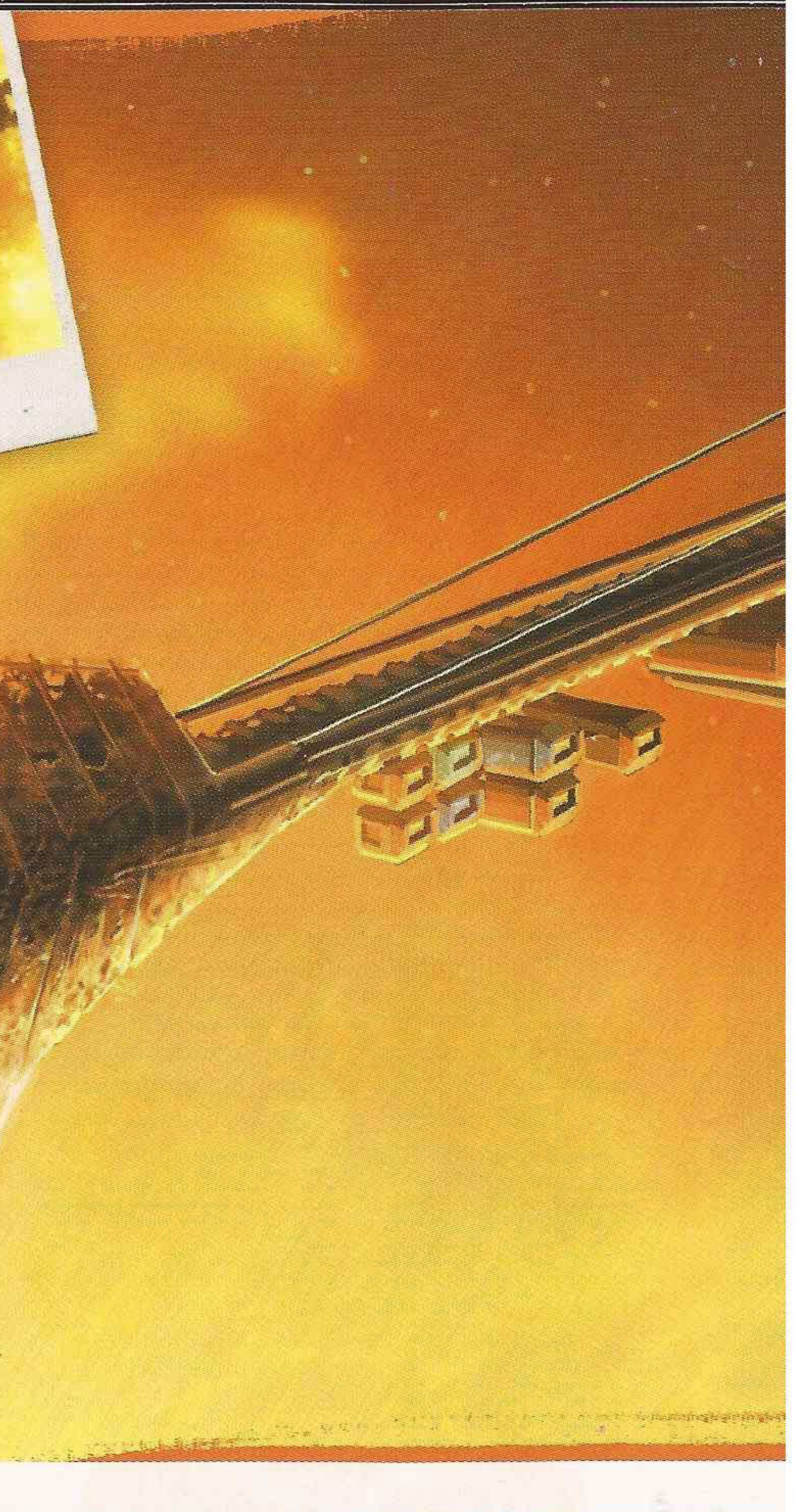
"Oh, I'd love it. That'd be brilliant."

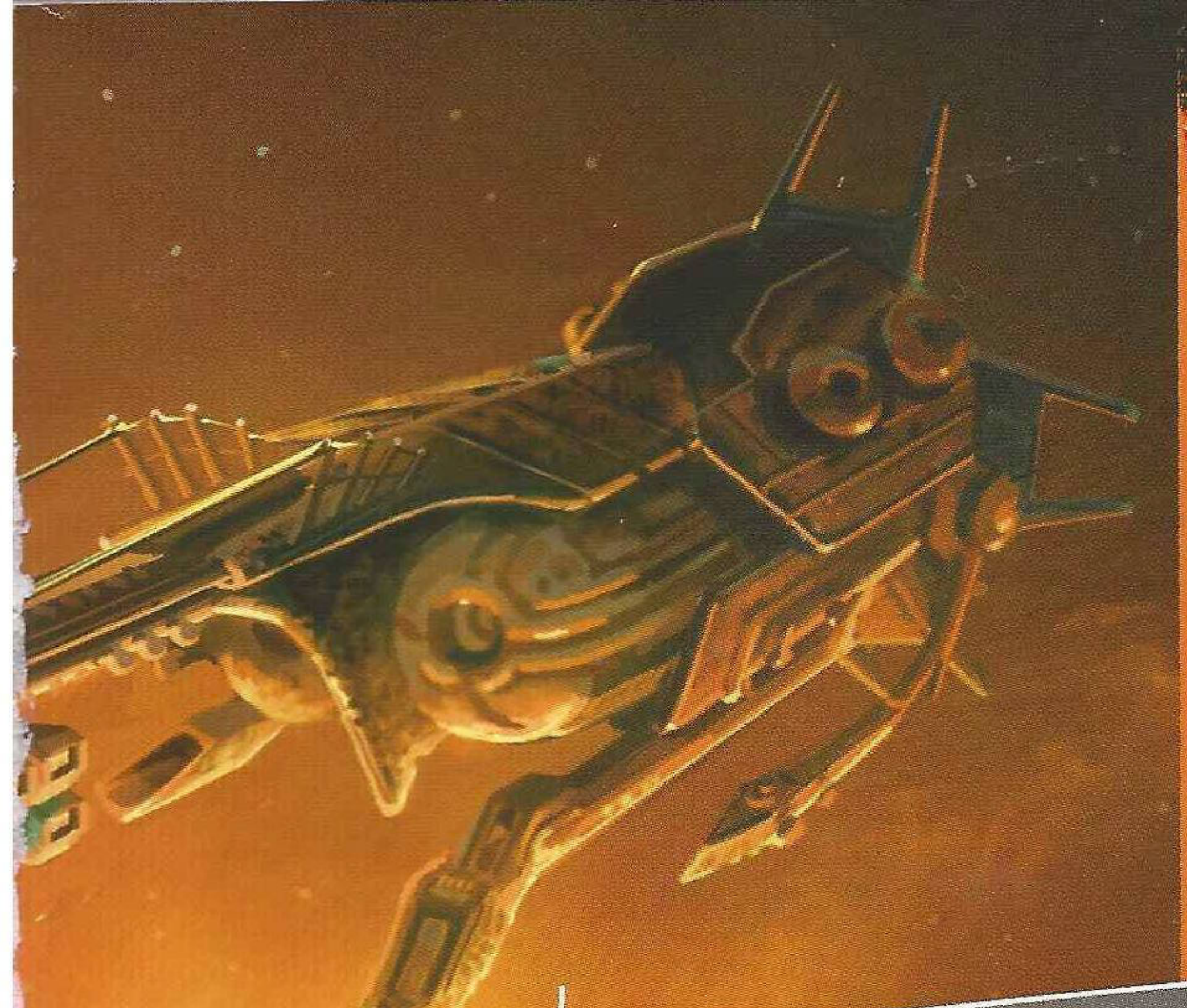
How about the danger that it could never match what viewers had already imagined?

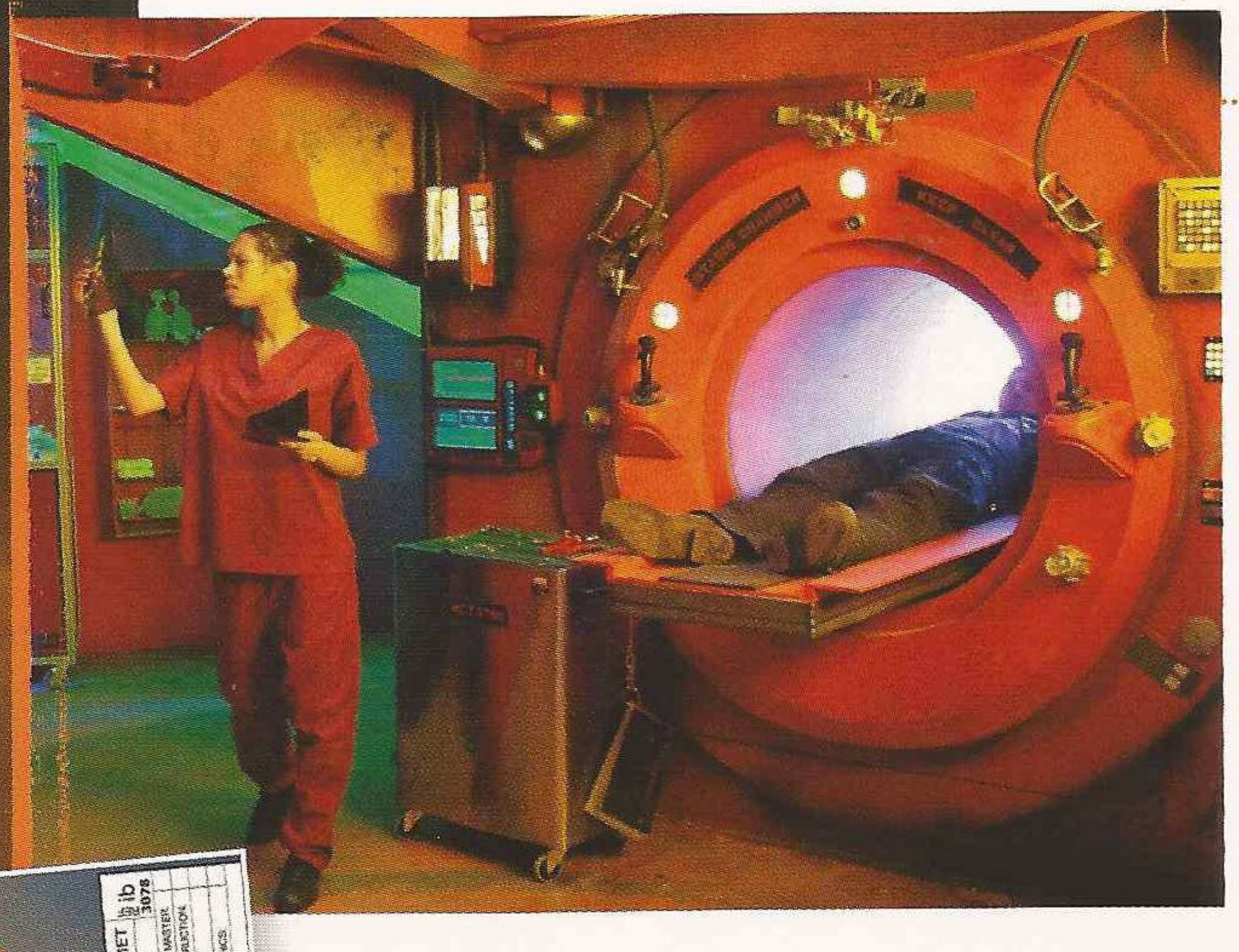
"Yeah, there's always a problem with that. So much has gone before. But when you start watching *Doctor Who*, you just go with it, don't you? It's so good. You read a script by Steven Moffat and… I'll tell you something, when I watch *Blink*, I don't blink. And I made the bloody thing! I get carried away. Even though I worked on it, I get lost in it. Steven Moffat's script was brilliant and terrifying. With a monster that doesn't move! Can you imagine how easy that was to shoot? It's psychological and that's how *Doctor Who* should be."

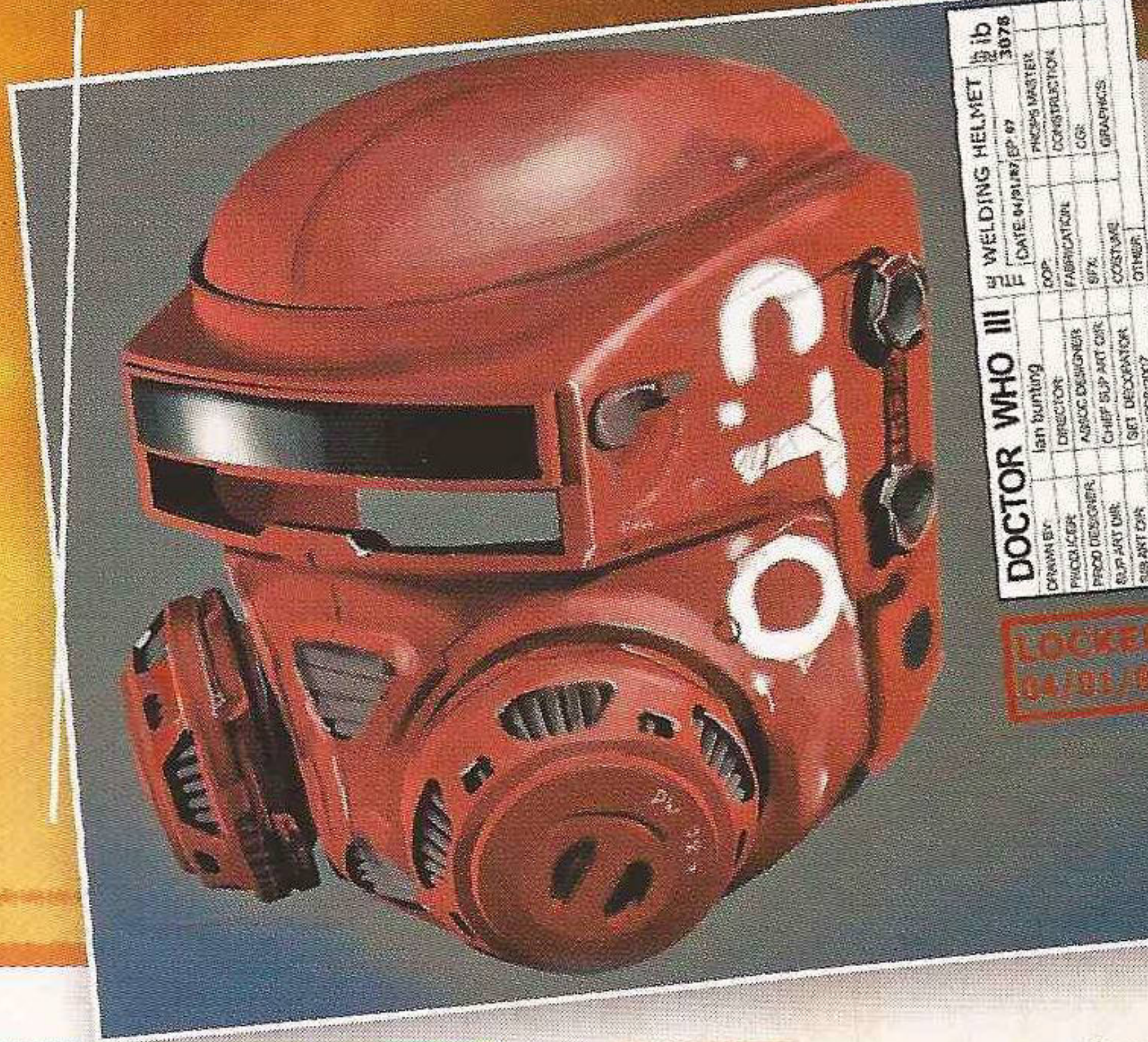
Did you learn from any particular mistakes, early in your Doctor Who tenure?

"Yeah. Bad translights, which are printed backlit photographic backgrounds. I watched a repeat of *Rose*, the other day, when the Doctor comes to the Tylers' door. When the door opened, there's a badly printed, overlit translight behind him. I saw that and thought, 'Oh my God. How did we get away with that?' But we did, because they were looking at Chris Eccleston. On the whole, though, we've hit our standards and try to stick with them. We still carry through all the little veins we started in Series One: red is our London colour. There are always still red phone boxes, bin bags and buses! Our vandalism and graffiti changes each series. So those little ethics are always there, and to me they're as important as anything. They help transfer you to *Doctor Who* World."









▲ *Above: Hot designs – concept artwork for 42.*

Do the 'Doctor lite' stories like *Love & Monsters* and *Blink* translate to 'budget lite'?

"Not really. You stll need the locations. And those episodes are among my favourites. One of the best shot we've ever done is Marc Warren walking towards the TARDIS, down the docks. We ran a bit of newspaper through the shot like tumbleweed. Absolutely beautiful. Proper cinema. All it needed was an Ennio Morricone soundtrack! But these are incredibly difficult episodes to make work, because you do literally have the Doctor for two-and-a-half days of shooting.

Tell us about Professor Yana's lab in *Utopia*.

"It was quite small and re-used three times, although not within that episode! It was painted red for The Medicentre in *42*, for instance. Yana's lab had to feature equipment which the Doctor didn't recognise immediately: it was made out of food! That was quite a difficult set-dress, because you didn't want to give anything away about him being the Master. It was so tempting to make it look like Yana's TARDIS, with some Gallifreyan touches. You did find yourself putting stuff in there, then coming back to the office the next day saying, 'No no no, get that out!' But some nice props came from that: the laser screwdriver: the prop of a generation, that'll become. We got to spend a bit of money on it. David was really upset because John Simm had a bigger screwdriver than him. That was funny, seeing them on set together: 'Yours is bigger than mine!', bickering about it."

Can you tell us your favourite *Doctor Who* stories, from across the three series you've worked on?

"Oh God, that's really difficult. I'd say… *The Empty Child* because it was terrifying, *Tooth and Claw* – a serious romp with a brilliant werewolf – and *The Shakespeare Code*. *Blink*'s close behind, too."

Any teasers about *Voyage of the Damned*?

"From what I've seen of these rushes so far, this will literally be the biggest Christmas we've done. It comes down to Russell's ability to juxtapose the period with the sci-fi. It works beautifully and it's something we can do very well, through locations and set-builds. And to have Kylie Minogue stuck in the middle of it, in a French maid's outfit: Russell should be knighted for that alone! I'm sure he does it for me now: he had Billie in the same outfit. It's a reward for all my hard work [laughs]."

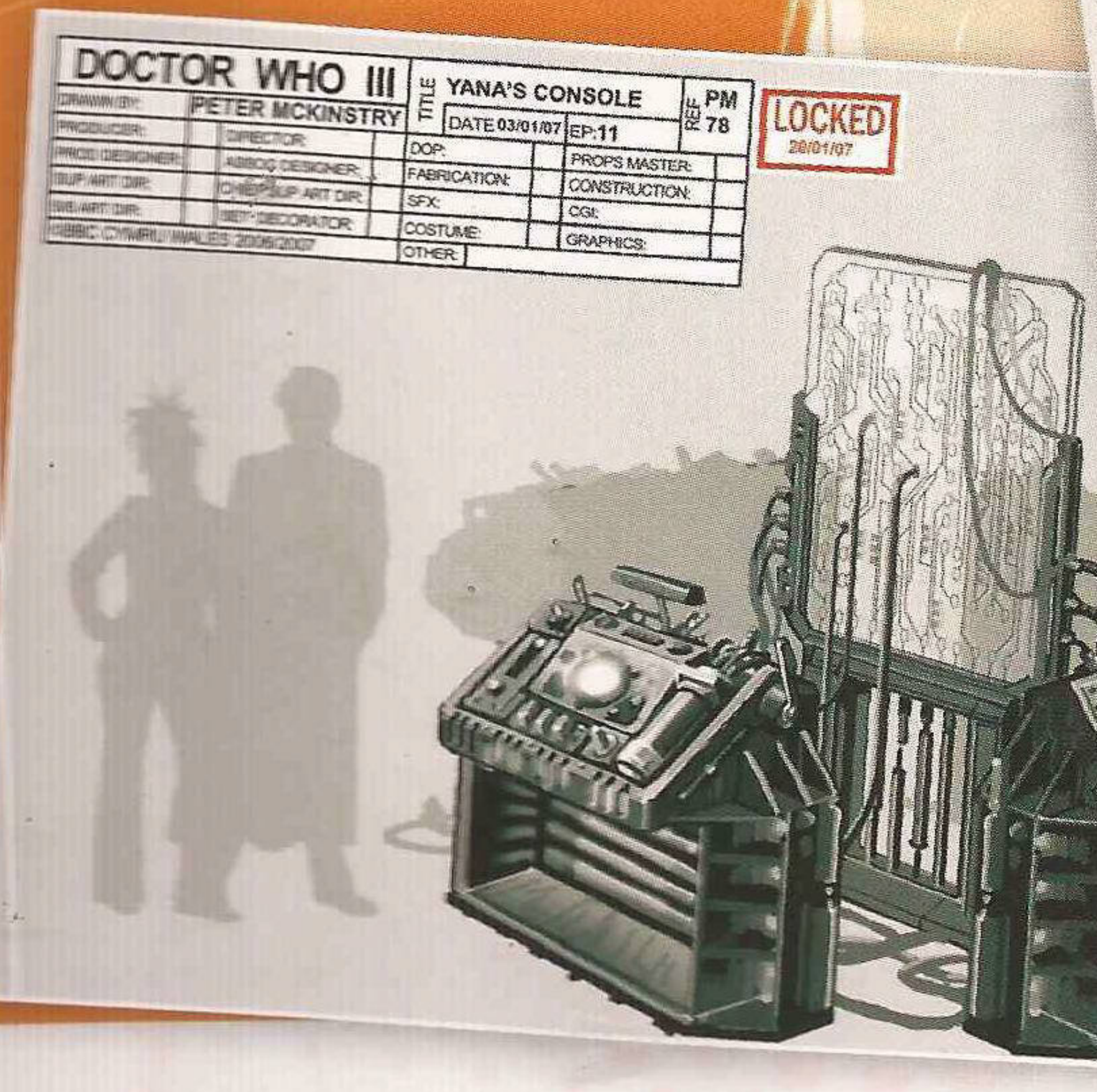
Does a story on a boat present new challenges?

"A boat is in continual motion, so that's been quite tricky. You have to use motion projection, which is slightly more diffciult. Then there's the usual stuff of tying in sets with locations. We've only got Kylie for a limited amount of time and she appears in nearly every set, so we had to prepare everything very quickly. And that costs a lot of money. It's a challenge. But the plus side is… *you've got Kylie!*"

> **"It costs a lot of money. It's a challenge. But the plus side is... you've got Kylie!"**

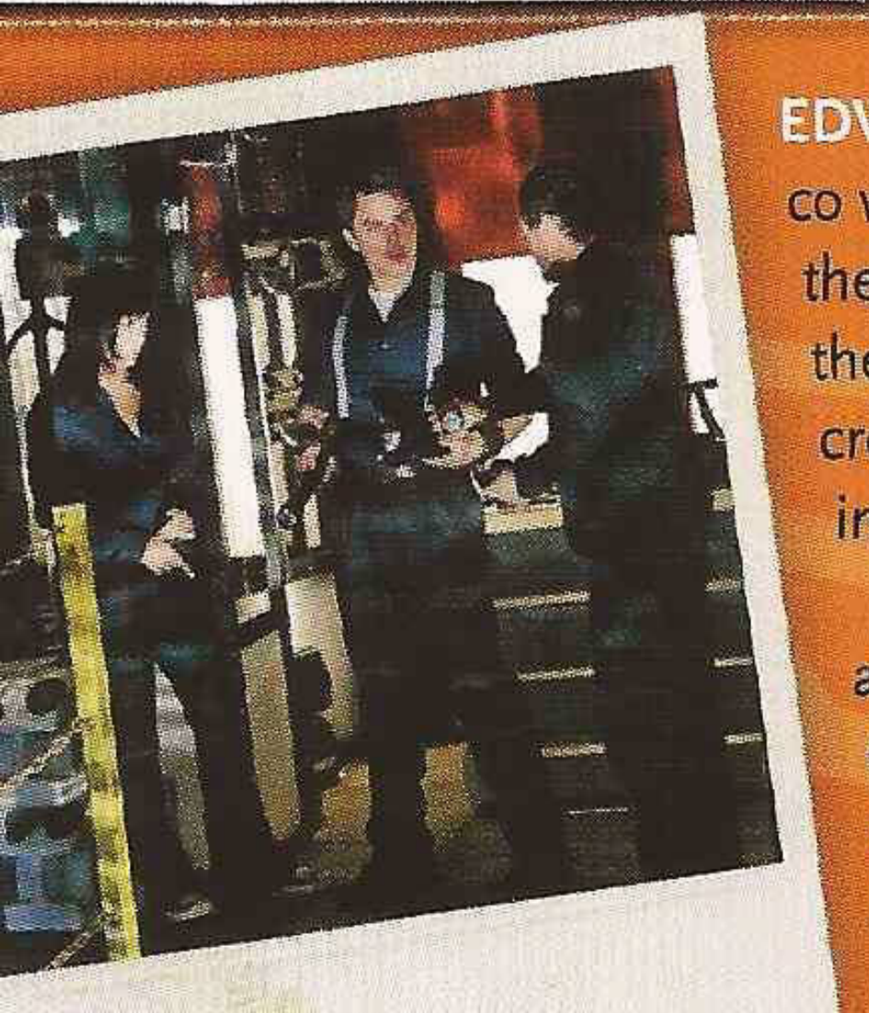
Has anything in Series Four threatened to have you running off down the road, screaming?

"Oh, there's been a couple of moments. You do think, 'How do you we do [*Edward names a city which we shan't reveal here!*] in bloody Cardiff?' Early on, though, we have a meeting with Russell and he gives you the rough layout. That's great for me, because I'm able to colourise everything. I'm able to work out the tones, the moods or even a decorator we'll get for a specific episode. We can schedule it, so we have the right players on the right teams. Once that's sorted, everything's still a challenge, but you've made a big indent. There's great stuff coming. Russell's going all-out to make Series Four bigger and better. I don't see why it shouldn't be. Like I said, we've got this arsenal of talent and product. There's still a lot of time to cock it up, mind. We're only on the second week!"



▼ *Below: A design for Professor Yana's unusual food-based console from Utopia.*

Designing Torchwood



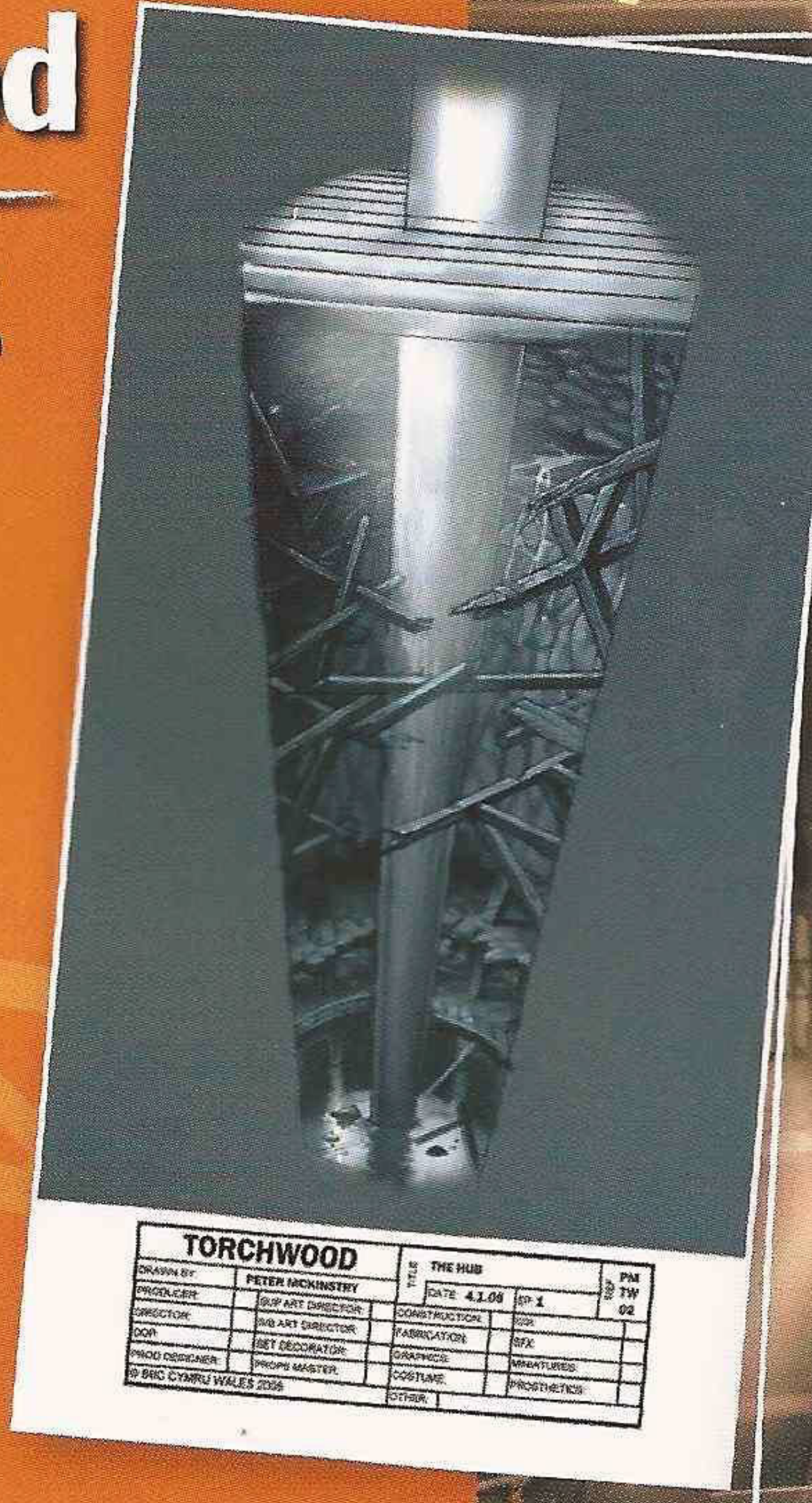
EDWARD THOMAS AND co were responsible for the spectacular Hub set, the jewel in *Torchwood*'s crown. Design work began in early 2006.

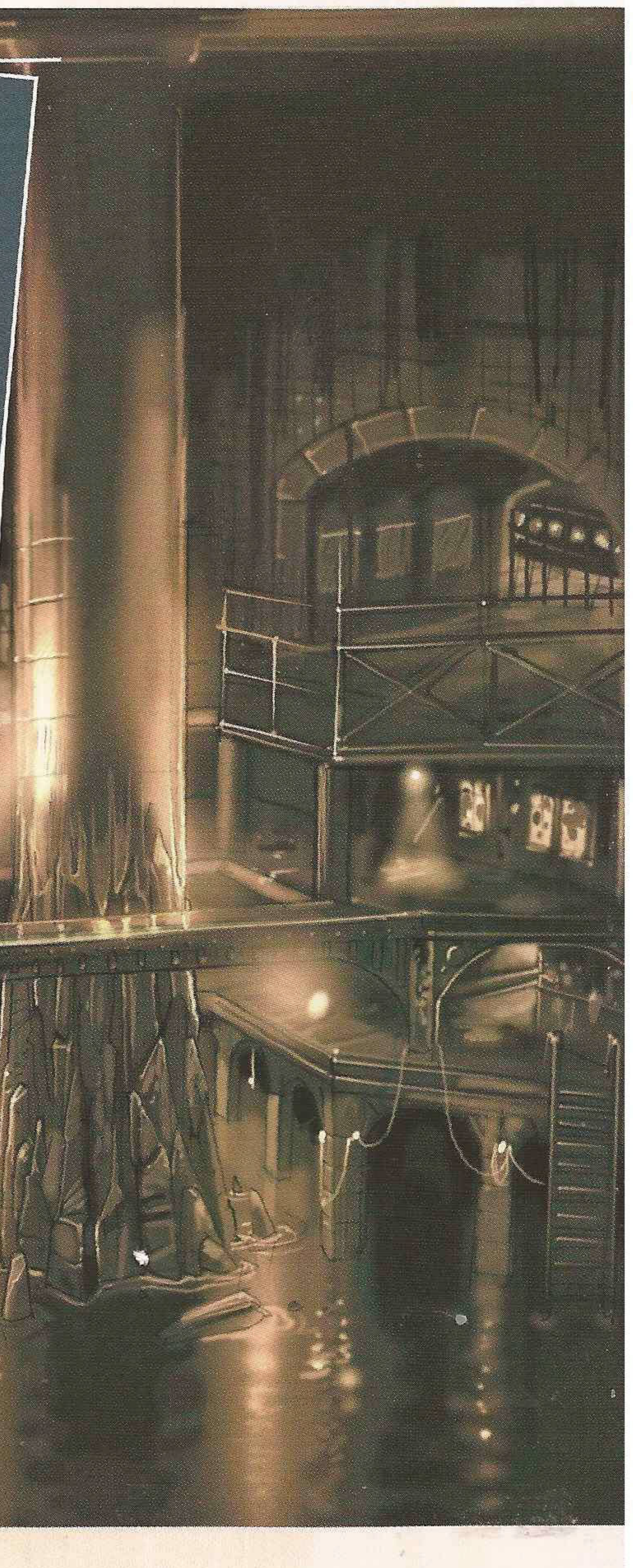
"We got the brief about a month before Christmas 2005," Edward recalls. "That's when we started talking to Russell about it. Then we sat down on 5 January and properly started designing, seeing it right through. We had a brief, unexpected encounter with Russell down in Cardiff Bay while he was out buying milk and we were location-scouting for the base. That saved hours of production meetings, because we could stand there and ask him questions while in the Bay itself!"

The Hub is the biggest set Edward has handled during his time at BBC Wales.

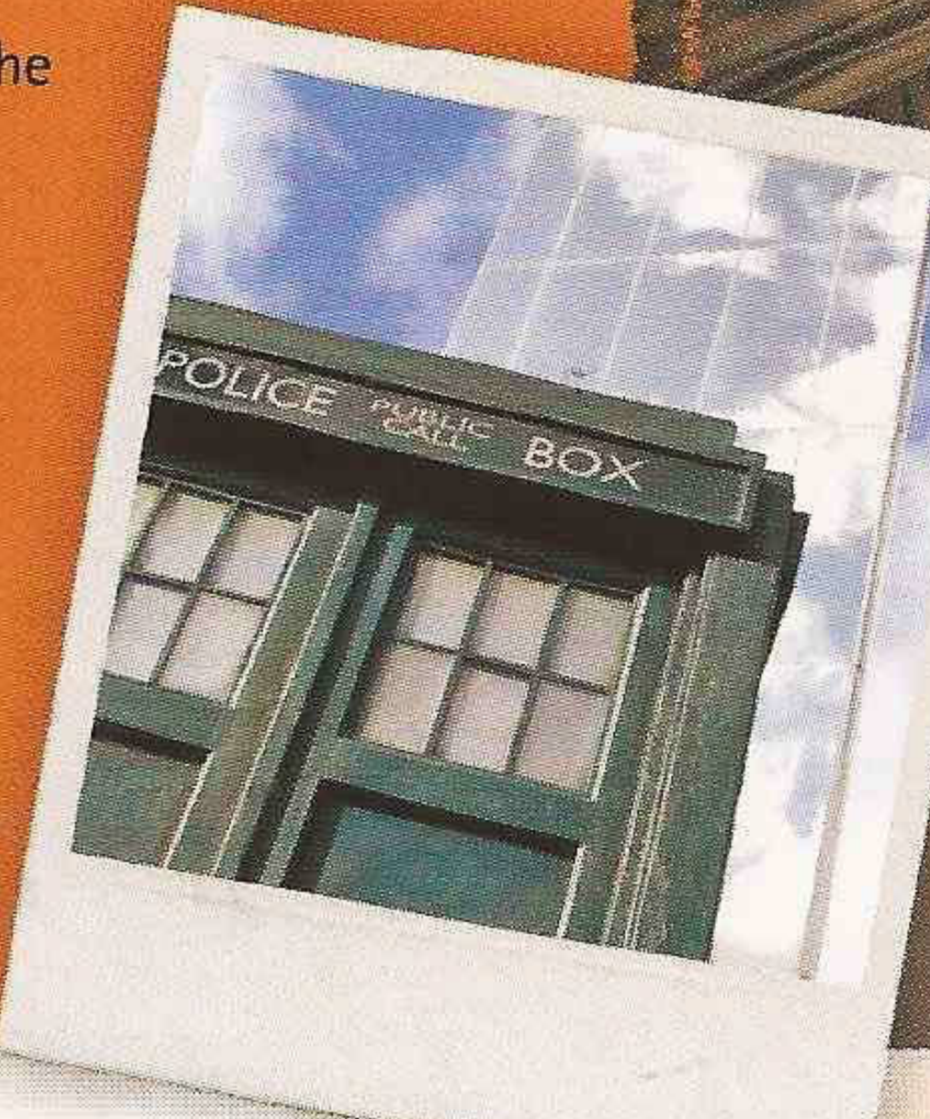
"It was just so nice for BBC Three to put the money behind it, and have the confidence in us to do it," he smiles. "It's a great set with a great scale. Of course The Mill wave their magic wand and give us an extra two storeys, but I never, ever thought that we'd get to build such a set, locally. I've had to go to Europe or across the world to build sets like that. Who'd have thought I'd do one in Treforest? Amazing. I just hope they don't ask us to move it! Then again, we never thought we'd move the TARDIS, but we did."

Edward notes that the Hub's remarkable depth "was governed by the size of the sculpture in Cardiff's Millennium Square. That sculpture is actually some sort of alien device, to search for the Doctor. At some point, it will disappear into the ground. When it's all shutdown and meltdown, that sculpture will sheath down over the sculpture in the Hub itself and disappear. That's why we needed four storeys. It hasn't happened yet, and hasn't been written yet, but it has in my mind!"





Part of the Hub's magic is its use of water. "Basically, it's just a big swimming pool. It's got a secondary wall with a fibreglass timber structure to catch water, just in case it leaks. We'd then pump it out. But we did well. There was an initial leak through one of the corners, but as the muck builds up it sort of waterproofs itself! So we got away with it.

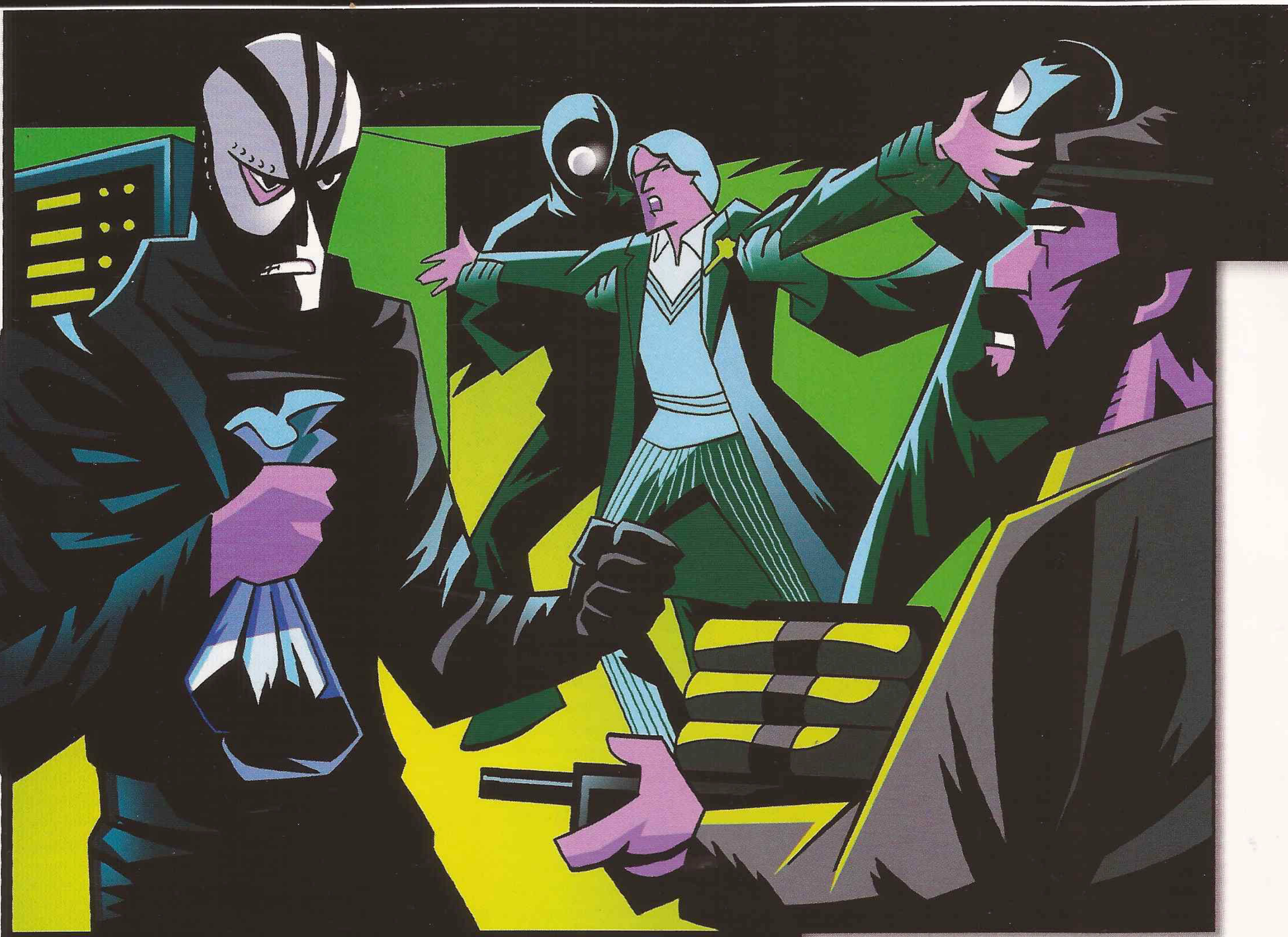


"The Hub is right by the Bay, four storeys below water level, so of course there'll be water. I hate shows which have vast, flat studio floors and I always try to get away from that – much to the disappointment of directors and producers, because everything then takes twice as long to shoot. But never mind them – it's all about the visuals! So by having the water, we can either have tide-in and tide-out. And when we have tide-in it gives us a beautiful lighting effect: the whole place glimmers and shines. I did a similar thing on a really bad horror movie on the Isle of Man – *Deadly Instincts* with Samantha Janus. At least she was naked…"

The close proximity of electricity and water necessitated extra thought in the Hub's design. "The set is all steel, so everything has to be earthed. Every separate piece of metal has to be bolted together, so you're basically creating one big circuit. We have to continually check that it's all in place, for obvious safety reasons."

Was it easy to train the Torchwood Pterodactyl?

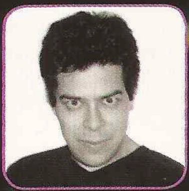
"Yeah," smiles Edward. "The Mill are very good at pterodactyl training. It craps everywhere, that's the problem. Does cause a bit of a mess as it's flying about the place…"



In 1999, four fans embarked on a quest to watch every episode of *Doctor Who,* in order, from the start. This is the ongoing story of...

THE TIME TEAM

Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**


PETER

CLAY

JAC

RICHARD

PLANET OF FIRE

The UK is currently in the grip of the wettest summer in years, so the Time Team look enviously at the soaraway sunny surface of the planet Sarn as *Planet of Fire* heads into Jac's video. Tribal elder Timanov lectures young chosen one Malkon, while dissenters climb a volcano to disprove the existence of the god Logar. "They're certainly getting their money's worth out of filming in Lanzarote," says Richard. "By *Doctor Who*'s standards, the shots of the volcano are spectacular."

The action shifts to the TARDIS – and Clay is happy to see an old face on board. "So *that's* where Kamelion's been during the five previous stories – in a cupboard. I'm glad they've decided to tell us at last. But let me say it again, the 'forgetting' of Kamelion was astonishingly, flagrantly bad." The others nod in agreement.

Kamelion leads the TARDIS to the island of Lanazarote on Earth. Peter frowns. "The problem is that the footage on Sarn and that on Earth look like they've been filmed in exactly the same place. It's hard to imagine that the all of the action isn't just happening on different parts of the island."

Jac nods. "Until we're told otherwise, it seemed as though it was! Timanov's beach villa lounge didn't really help to dispel that effect."

Archaeologist Howard Foster and his plucky young stepdaughter Peri are also on the island.

"My word," swallows Peter. "Peri's costume doesn't leave much to the imagination, does it? And neither does Howard's!"

"His American accent is very dodgy," observes Clay, "though I like Peri right from the off. This petty domestic spat makes her seem very real."

Following the spat, Peri dives into the sea. Just as she's about to drown, Turlough kicks off his shorts and dives in to save her. "Now Turlough's getting his kit off, too!" says Peter. "I only hope the Doctor stays decent."

Turlough finds a mysterious alien object in Peri's effects – marked with the same design as a brand on his own shoulder. But he's keeping it quiet from the Doctor. "Hurrah! It's back to sneaky and mysterious Turlough," cries Jac. "He's great."

Following a mysterious signal, the TARDIS heads off to Sarn with Peri – and Howard – aboard. The Doctor and Turlough set off for a look, and Peri is left alone with Howard – who turns into Kamelion, and then into... well, here's a clue: "heh-heh-heh..."

"Oh dear," says Richard. "They really should invest in some decent glue to stick down the Master's moustache."

"It's a genuinely unexpected appearance at long last," enthuses Peter. "And the 'tache may be dodgy, but the Master's business suit is great!"

Into Part Two, and the Master leads Peri over to his own TARDIS, which is parked just over the way. Jac's eyebrows raise as we see the interior. "The Doctor and the Master must use the same interior designers, as they redecorate at the same time. Obviously the smaller roundel look is 'in' on Gallifrey at the moment. But while the Doctor favours light, spring tones, the Master tends to select from the 'ultimate evil' palette!"

This episode sees Peri and the Master scampering around Sarn, while the Doctor and Turlough meet up with the fire-god worshipping locals. "Some of the shots and angles are just stunning, taking great advantage of Lanazrote's dramatic landscape," notes Richard. "Others look like they were done in the usual quarry."

"The location's the best thing about this," reckons Clay. "Once again it feels like we're being told about five stories at once, and that the Master is just tacked on. It's also very flatly directed; I don't know or care what's at stake."

Richard nods. "Writer Peter Grimwade doesn't seem to be very good at working out a decent plot. As with *Time-Flight*, the episodes just seem to plod through rather dull events without any real excitement or drive."

"Well, you know that out of all of us I probably liked *Time-Flight* the most," says Jac, "and I'm a big fan of *Mawdryn Undead* – but yes, this is pretty dull. Shame."

"Peter Wyngarde and Barbara Shelley are in *Doctor Who*," muses Clayton. "They're both such stars, and that should make it the most wonderful story ever. But the parts they've got are dull and one-dimensional; he's a stock religious nut, and she's, er, well, nobody in particular."

"What this story needs is a monster," Peter reckons. "A beast emerging from the magma, perhaps?" He brightens up as the Master enters the tribal cave of Sarn. "'Wretched citizens of Sarn!' Ha, I love the Master! Such an entertaining character. Anthony Ainley seems to be having a really good time in this story, too."

"I'm glad for him,' sighs Clay. "I'm interested in where the Turlough story's heading, but all the other threads feel terribly uninspired. You know, 'crashed spaceship worshipped by primitive tribe.'"

The Master almost has the Doctor burnt in the Fire of Logar at the close of Part Two, but luckily... it doesn't happen. "So the gases from the volcano seem to have some regenerative properties," muses Richard. "Perhaps that's why the Master has turned up on Sarn?"

"Peter Wyngarde and Barbara Shelley are in *Doctor Who*. That should make *Planet of Fire* the most wonderful story ever!" **CLAY**

Peter perks up. "Hang on, we've had this story before haven't we? A sacred flame, desired by Time Lords, on a planet whose name rhymes with 'yarn'? It's *The Brain of Morbius*!"

"There were jokes and a story you could follow in *The Brain of Morbius*," says Clay. "This story seems to be more of a homage to *She*. But it's just so drab and slow."

Then, just as the Team are giving up hope, Peri tips over a box in the Master's TARDIS revealing... the real, miniaturized Master! "Excellent!" cries Richard. "I was wondering why we kept seeing the real Master only in one location, and now we know why! Mind you, it makes his threat to kill Peri if she doesn't obey him seem a little silly. What's he going to do? Tickle her to death? Fire peas at her?"

"It's a great idea and a great cliffhanger," says Clay. "But what it's got to do with Logar, the volcano, and the Doctor's temporal limiter God alone knows. I'm bored."

In Part Four, the shrunken Master escapes Peri when she falls victim to a sneeze. "That's rather corny," says Richard. "There just don't seem to be enough good ideas to pad these episodes out."

"That's why you need monsters," reckons Peter.

Peri goes chasing after the Master with her shoe. Jac smiles. "I haven't decided yet if it's that I especially like Peri, or that I'm just so relieved she's not Tegan. But she does at least seem to have a bit of get-up-and-go to her. Which is lucky, as the Doctor seems spectacularly unconcerned that she's in the Master's clutches."

Revelations come thick and fast as the episode progresses. "Turlough has a first name!" cries Richard. "And there's a nice little line explaining the remark in *Mawdryn Undead* about his guardian, the strange solicitor in Chancery Lane."

And the Team have barely got their breath back before the Doctor performs a mercy killing, shooting the possessed Kamelion. "Can't say I'm in the least bit bothered," says Richard.

"Poor old Kamelion spent most of his screen time possessed and working against the Doctor," says Peter. "A waste of a potentially great character."

Jac nods. "I know! shape-shifter companion could have been such fun. A new face every week!"

"What was the blummin' *point* of him?" wonders Clay. "Also, it's really odd to see the Doctor commit what is basically euthanasia. Kamelion does have a mind of his own, after all."

CLICHÉ COUNTER

Deaths on screen so far

00976

One or more of the regular cast rendered unconscious

00181

One or more of the regular cast incarcerated

00237

As the planet of fire gets even more fiery, Turlough's people, the Trions, turn up to rescue everybody. "You wait for ages for the Trions to show themselves," sighs Richard, "and when they do, they're wearing naff jumpsuits... with pink trimmings!"

Meanwhile, down below, the shrunken Master is burnt up in the sacred flame while the Doctor looks on. "Are we supposed to conclude that the Master has been killed?" wonders Richard. "It's not very clear as to what's happened."

"I guess there's a very good reason why he didn't just step out of the fire to safety," says Peter. "But it does appear that the Master is finally, irrevocably dead. Pity."

"His final cry of 'Won't you show mercy even to your own –' is intriguing," says Clay. "But if that really is his final end, it's a sad way to go. Although Peter Davison does his best, with no lines, to look haunted and sorrowful, at least."

The volcano goes up, and Timanov remains behind rather than deny his own faith. "The discussions about blind religious faith were the most interesting bits in the script," says Clay. "I get the impression Peter Grimwade actually cared about that. But Timanov's self-sacrifice – an act of incredible stupidity in the face of reason, a big comment by the writer on the futility of superstition – is directed as if he's just walking off the edge of the set. Disgrace!"

Back at the TARDIS, Turlough suddenly announces he's off home to Trion. "I don't get the impression the Doctor is in the least bit bothered," says Richard.

"Well, I am!" cries Jac. "Turlough's been the most interesting companion of the Fifth Doctor so far; it would just have been nice to see him in at least a few stories without Tegan. And after all the mystery surrounding him, he turns out to have been a political prisoner from a generic planet."

"Well, I still don't understand what the Trion signalling device was doing in Lanzarote," says Peter as the story ends, "but plot holes aside, that wasn't too bad. And Peri shows a lot of potential."

"Sorry," says Clay, "but for me, that was tedious and hard to follow, with not much pace or excitement, though I liked the shrunken Master and Peri is promising. But then again, I've got a funny feeling in my waters that that was the final dreary story in the history of *Doctor Who*. My funny feeling also tells me that whatever we get from now on, it'll never ever be boring again..."

THE CAVES OF ANDROZANI

Richard's excited by the opening credits of the next story, *The Caves of Androzani*. "Blimey! This is the first script from the great Robert Holmes since *The Power of Kroll*."

The TARDIS arrives on the barren planet Androzani Minor. "Right from the off, this is noticeably very much better directed than any story in a long time," says Clay. "Graeme Harper's decision to have the opening TARDIS dialogue played as a voiceover over shots of the planet's surface is striking, and when the Doctor and Peri do step out, there's a lovely tracking shot. And their dialogue just sings."

The Doctor and Peri head down into the caves, where Peri asks why the Doctor wears celery in his lapel. Turns out it alerts him to deadly gases. Jac frowns. "I think it would have been more fun as

THE TIME TEAM

just a random eccentricity of the Doctor's. Why shouldn't someone wear celery just because they think it looks good?"

Before long, the Doctor and Peri have been stung by a nest of raw spectrox, giving them a nasty rash. It turns out spectrox is a drug harvested from the planet for the wealthy citizens of twin planet Androzani Major, represented here by the ruthless Trau Morgus. Clay approves of the Morgus scenes. "This story seems very grown up, with adults coming into conflict for very clear reasons, which is a shock after the nebulous motivations of the previous stories. Morgus is a big corporate gangster, the gun runners are little big men, the military are useful dupes. It's a fascinating, believable world."

"And I used to have a TV remote control just like like Morgus' one," points out Peter.

Richard takes up Clayton's praise of director Graeme Harper. "There's some lovely camera work in this episode. Long tracking shots, handheld cameras, inventive angles, cross fades, attempts at holographic images and Morgus' direct addresses to the camera. This Graeme Harper is rather good. He'll go far!"

"And all in very small, basic sets," nods Peter. "This episode certainly has a very distinctive feel to it. Tense, claustrophobic, with the impression that the Doctor and Peri are in genuine danger. It's like our heroes have entered a completely different TV show, one which doesn't obey the normal rules of the series. Why is no-one taken in by the Doctor's charm? Why are our heroes being sidelined? Why are they so impotent?"

THE DOCTOR AND PERI ARE MISTAKEN FOR smugglers and banged up. "Peri's air of quiet despair is very affecting," notes Jac. "I don't want to hark on too much about the absence of Tegan; I don't think I realised how much she'd been wearing me down until she'd gone, but can you imagine her in a similar situation? Moan, moan, whinge..."

The travellers are led out to face a firing squad – and the episode ends, to gasps from the Team. "*Astonishing!*" cries Peter. "A real shock that the episode didn't end on 'Aim', but went straight into 'Fire!'"

Jac's bouncing up and down. "One of the best cliffhangers ever. *Ever!*"

Part Two reveals that it was only android doubles of the Doctor and Peri that were shot – the real Doctor and Peri have been kidnapped by masked madman Sharaz Jek. "Sharaz Jek makes an absolutely stunning adversary," says Richard. "In contrast to the cackling panto villain that the Master has become, Jek is lithe, smooth-talking and quite single minded about his intentions for revenge on Morgus. Christopher Gable is an absolute marvel as Jek. He so skilfully manages to weave his loathing for Morgus and his tender attraction to Peri together, that every scene with him in becomes a delight to watch."

Peter agrees. "Jek's face to face with the Doctor is breathtakingly good drama. The Doctor oozes passive-aggressive hostility towards his captor. Davison's best performance yet."

As Jek issues a bloodcurdling threat to Morgus, Clay has a thought. "I didn't realise how much I've missed the solidity and melodrama of this type of villain in *Doctor Who*. Actually, that's a negative consequence of this story's wit and casual brilliance – it's making me realise that the series has generally been a bit lacking for a few years."

"Have you noticed how the Doctor and Peri aren't involved in the main story at all?" asks Peter. "They're simply struggling to stay alive after being poisoned by the spectrox. It's a real throwback to the earliest days of the programme. Come to think of it, that's what Holmes did in *The Space Pirates* and *The Power of Kroll*, but this story is far more successful."

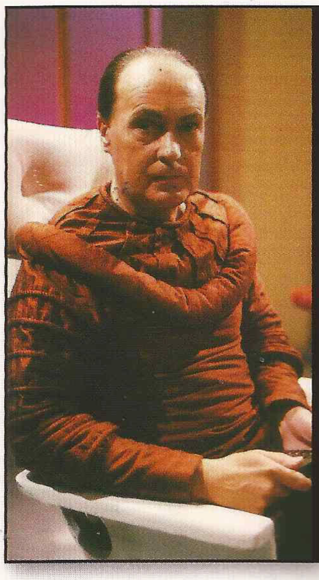
The Doctor escapes from Jek into the caves – and Richard sighs. "There always has to be something. This has been a wonderful episode. And then the Magma creature turns up..."

"It only fails cos everything else is terrific," Peter reckons. "It'd look fine in almost any other story."

Jac nods. "Poor Robert Holmes. After the giant rat and the Shrivenzale you'd think he'd have learned that bit-part monsters are never realised very well."

In Part Three, the story's web of intrigue is upped ever further – as the Doctor is kidnapped by gun runners Stotz and Krelper and his face is shown to Morgus. Morgus refuses to believe the Doctor is an innocent and starts conjuring up his own conspiracy theories about what's happening, believing the authorities are on to his scheme. "That's just brilliant," says Richard. "A weird twist that throws the story off in a completely different direction. A *Sopranos* moment in *Doctor Who*, hurrrah!"

Peri is taken from the military by Jek's android double of Major Salateen. "Robert Glenister is brilliant – in fact, everybody in this story is brilliant, the guest cast are faultless," says Peter. "It's not fair to single anybody out. John



AND YOU SAID...

"Turlough in a Speedo looks like the 'before' picture in a bodybuilding ad – which is ironic when we discover the Trion artifact resembles a dumbbell."
JIM WELKE ILLINOIS, USA

"This is the most personal Master/Doctor story since the Pertwee era. Whom did the Master call, via Kamelion, for help? The Doctor."
STEVEN MANFRED WISCONSIN, USA

"Timanov really makes the story worth watching. He's played and written with a frighteningly plausible conviction when he explains the need to burn heretics."
ALEX WILCOCK ISLE OF DOGS

"There's real violence implicit in *Caves of Androzani* – not just the shootings but the scene in which Stotz tries to force the poison pill on Krelper. He's loving it and that's what's disturbing. There's a real story in here for once and as a result it augurs magnificently for the future."
GUY CLAPPERTON LONDON

"Surely Chellak would have seen much more horrific things on active service than Sharaz Jek's slightly charred and melted face? What a girl!"
HENRY FLYNN LIVERPOOL

"*Androzani* shows how stories in the Davison years should have been – with one companion and not overlit or bogged down by excessive continuity."
ALAN SHERIDAN EMAIL

"It's tantalising to ponder what a further season would have achieved if only John Nathan-Turner had been able to persuade Peter Davison to stay..."
GRAEME SCARFE WEST SUSSEX

JOIN THE TEAM...

The Time Team returns with a new look later in the year, as the gang begin their journey through the Sixth Doctor's adventures – one story at a time – starting with *The Twin Dilemma*. We want your views on Colin Baker's début so send them to the address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 20 September. Ta!

Normington, Maurice Roëves, Roy Holder – they're all fantastic. God, this is good."

Part Three ends with the Doctor escaping from his bonds. "Even the little technical bits and bobs like that are done so well, seemingly effortlessly," observes Clay. "The physical action – stunts and fights – are probably the best we've ever had in the show. Where has this story come from?"

The cliffhanger comes as the Doctor steers Stotz's ship into a crash dive back to Androzani Minor. "Incredible! A cliffhanger even better than the end of Part One!" yells Peter.

"Look at Davison! Eyes wide, teeth clenched – what an action hero!" coos Clay.

"There's a wonderful sense of impending doom building up in Part Four," says Richard. "The approaching mudburst, the need to locate the antidote, the advance of the army upon Jek's hideout – it's really quite tense stuff!"

"It's solemn, funereal, grim – and compelling viewing," says Peter. "A tragic ending appears inevitable."

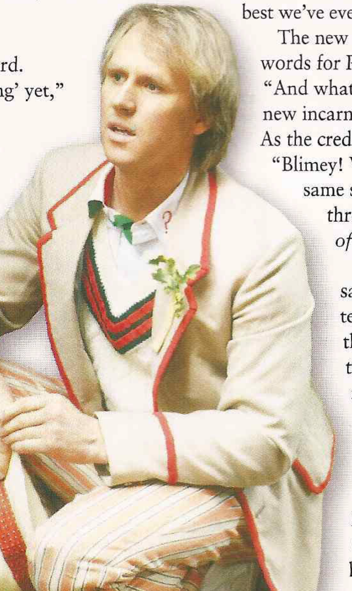
Peri rips off Jek's mask. "Bob Holmes does love his melty-faced villains behind a leather mask, doesn't he?" notes Richard. "That said, there's a real sense of pathos when Jek crawls screaming under the table at Peri's horror."

"That's really upsetting," says Jac. "But unlike the gratuitous face-burning scene in *Resurrection of the Daleks*, it's been dramatically earnt. I am so emotionally involved in this story – it's a grand tragedy."

"I'm starting to run out of superlatives for it," gasps Richard.

"We haven't used 'outstanding' yet," says Peter. "It's outstanding!"

"It *is* outstanding, and I'm not going to start to criticise," says Jac, "but it strikes me that I could imagine this story with, say, the Fourth Doctor and Sarah, or even the Third Doctor and Jo. It's gripping, it's beautifully directed and acted, Robert Holmes is a wonderful writer... but I'm not 100% convinced that it's the best *Doctor Who* story, or even the best story for the Fifth Doctor as we've come to know him. But it's so good, that I'm prepared to brush those concerns to one side."



"I disagree, I can't see it with any other Doctor," says Clay. "The vulnerability of the Fifth Doc is what makes it so gripping. With Pertwee or Tom, you always knew everything was gonna be OK. For me, the drama here is enhanced when you consider the death of Adric and this Doctor's other mistakes."

"The Doctor and Jek suddenly working together in order to save Peri is just a joy," says Richard. "The death scene of the Morgus is wonderfully played and Jek finally collapsing in the android Salateen's arms is really quite touching."

As the Doctor races against time to save Peri, Jac smiles. "Now the Doctor's agreed that she can travel with him, he's accepted responsibility for her. The fact he's willing to give up his life for someone he's only just met – that's pretty powerful."

Back in the TARDIS, Peri is saved – and the Doctor collapses to the floor, surrounded by visions of his former friends. "I've been dreading this," says Clay. "I love the Fifth Doctor so much... still, the regeneration sequence is absolutely stunning, the best we've ever had."

The new Doctor sits up with a few choice words for Peri. "He spoke!" cries Peter. "And what a dashing, intense character this new incarnation is already!"

As the credits roll, Richard sinks back, limp. "Blimey! What a story!! Is this really the same season where we've had to sit through painful dross like *Warriors of the Deep* and *Planet of Fire*?"

"I'm a little angry, actually," says Clay. "If the production team can pull off something with that punch this once, why can't they do it every time? It's hardly rocket science. The story proves that all you basically need is a great writer and a great director. Just think what the Fifth Doctor's stories would have been like if directors of Graeme Harper's calibre had been used every time."

IT'S TIME FOR THE TEAM TO SUM UP THE Davison era. Peter goes first. "It's so frustrating that he had such a relatively short run in the title role, especially as this sublime story showed what untapped potential his Doctor still had. Still, always leave the audience wanting more. And this new chap looks jolly good. Roll on number six!"

"He was never less than superb," reckons Jac, "and considering what he had to work with at times, that's quite a feat. His performance always treated the material with respect, even if it didn't deserve it. And his Doctor could be sardonic, sarcastic, brusque – things he's not normally given credit for. Nevertheless, I found the era as a whole disappointing, particularly the companions. It wasn't the case in every story, and it wasn't the fault of the actors involved – but they were just wrong; they didn't fit with each other or with the Doctor, who didn't seem to want to be with them. *Caves* gave us a tiny taste of what it might have been like if the Fifth Doctor had had a single, 'proper' companion of his very own. I wish we'd been able to see more like that."

> "It's like our heroes have entered a completely different TV show, one which doesn't obey the normal rules of the series..." **PETER**

Richard's turn. "My feelings are rather confused. Davison's certainly done a good job with the material he's been given and some of the stories have been excellent, but I've found the whole experience somewhat lacking. The increased use of the Master bothered me, as I found nothing particularly charming or charismatic about Anthony Ainley's performance. The character seemed to pop up with plans and schemes that were simply ludicrous."

And the final word goes to young Clayton. Well, he was young when the Team started, and nobody had heard of him. Now he's signing off as editor of **DWM** – but nobody resigns from *The Time Team*. What does he think? "'Frustrating' is the word that comes to mind," he says. "There was more of a hit-and-miss quality to this era than any other, with some of the best ever stories – like *Snakedance, Caves, Earthshock* – and some of the very worst. But through it all, the Fifth Doctor himself has shone out, even when he had no good lines or nothing much to do. An unforgettable hero who went far too soon. I'll miss him."

DOCTOR·WHO MAGAZINE

IN THE NEXT ISSUE

SARAH'S BACK!

Everyone's favourite investigative journalist Sarah Jane Smith is back for a new series of adventures, aided by her loyal gang of friends Maria, Luke and Clyde! **DWM** gives you the lowdown on the new CBBC show...

THE BIG 100!

DWM goes behind the scenes with audio producers Big Finish as they celebrate their hundredth release – including chats with Peter Davison, Colin Baker and Sylvester McCoy!

STONE ME!

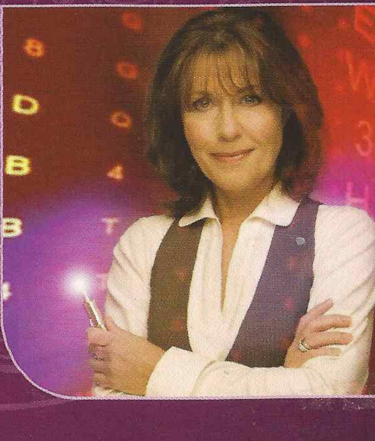
A fascinating new *Fact of Fiction* feature on 1978's *The Stones of Blood*.

TO ENTERTAIN & AMUSE!

With October's DVD release of *The Key to Time* series, **DWM** chats to DVD producers 2|entertain to find out about the future of the range...

PLUS

The second part of our new comic strip adventure *The First*; a preview of the *Planet of Evil* DVD; Russell T Davies returns from his holiday to pen another tantalising *Production Notes*; and the Matrix Data Bank continues its tour! Plus all the latest news direct from the *Doctor Who* set and all your usual favourite regular features...



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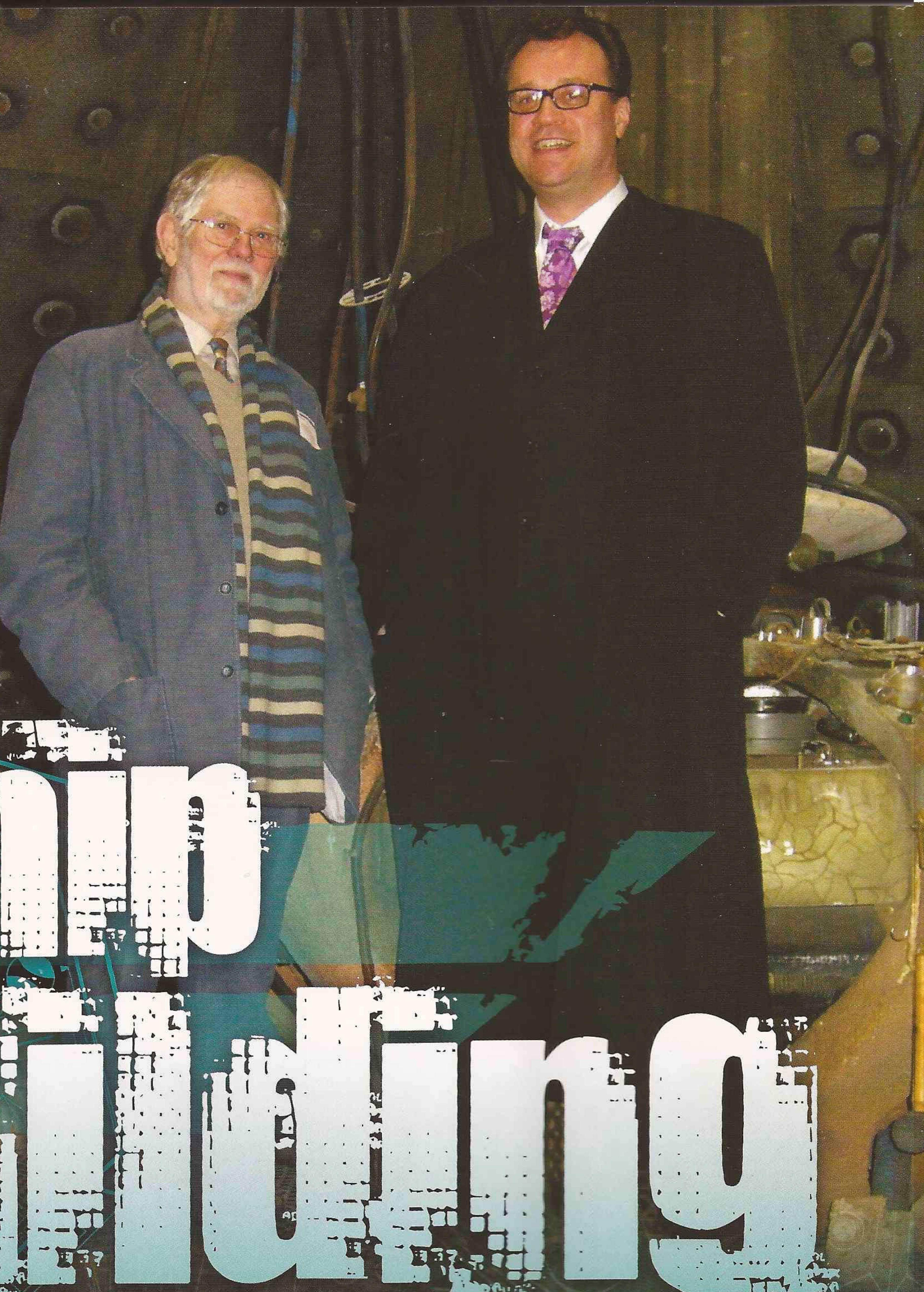


Ship building

Jason Arnopp tags along as early *Doctor Who* designer **Barry Newbery** gets a tour of twenty-first century *Who* from showrunner **Russell T Davies**...

“Gorgeous, isn’t it?” Russell T Davies rhetorically grins, swatting aside the yellow police-style tape which stretches across the TARDIS’ entrance and striding aboard. “Every time I walk on this set, I just love it.”

No, Russell hasn’t randomly decided to show **DWM** the TARDIS set for the 23rd time: he has even more special guests in tow. Chief among them is one Barry Newbery. This legendary 80-year-old served on 74 episodes of *Doctor Who* right from its 1963 birth, making sporadic contributions across each of the first five Doctors’ tenures, ending with 1984’s two-parter *The Awakening*. Among the stories on his remarkable resumé are *The Aztecs* (1964), *The Ark* (1966), *The Gunfighters* (1966), *Doctor Who and the Silurians* (1970) and *The Brain of Morbius* (1976).

So when Barry’s daughter Jo wrote to BBC Wales, saying that this design god thinks the show is “bloody marvellous” and would love to see the series’ new production base, Russell and co were only too happy to extend the invitation. Jo’s come along to Cardiff’s Upper Boat Studios for the ride, as has her husband John Brace and Barry’s wife Zena.

▲ *Main image: Barry Newbery with Russell T Davies on the TARDIS set at Upper Boat, Studios 2007.*

▲ *Above: Williams Russell and Hartnell on the TARDIS set at Lime Grove Studios, 1963.*

Jo and John are also *Doctor Who* veterans, with Jo having worked as an Assistant Floor Manager on Sylvester McCoy’s début adventure, 1987’s *Time and the Rani*. Her husband, meanwhile, joined the BBC’s visual effects department in 1974, and worked on numerous stories as both an Effects Assistant and Visual Effects Designer until 1985’s *Revelation of the Daleks*.

It’s 15 March 2007, and the TARDIS is looking… untidy. The floor’s littered with dust and rubble. Blame the *Titanic*.

“Terrible things have happened at the end of this series’ final episode,” says Russell, “which no-one’s allowed to breathe a word about! Right now, it looks like it’s been sitting here since 1963. Waiting for you, Barry. Waiting for *you!*”

“Are these hoses for steam?” asks the designer, pointing at some TARDIS tubing.

“Some of them are,” says Russell. “Others have lights inside.”

Barry smiles. “I remember an actor dressed as a monk accidentally getting steam up his robes from a hose like that! I went rushing down, trying to seal up this hose which had broken off...”

> **“We could never have done a set like the new TARDIS – all of ours had to be dismantled every day!”**

“That must’ve been *The Time Meddler*,” grins Russell, loving it.

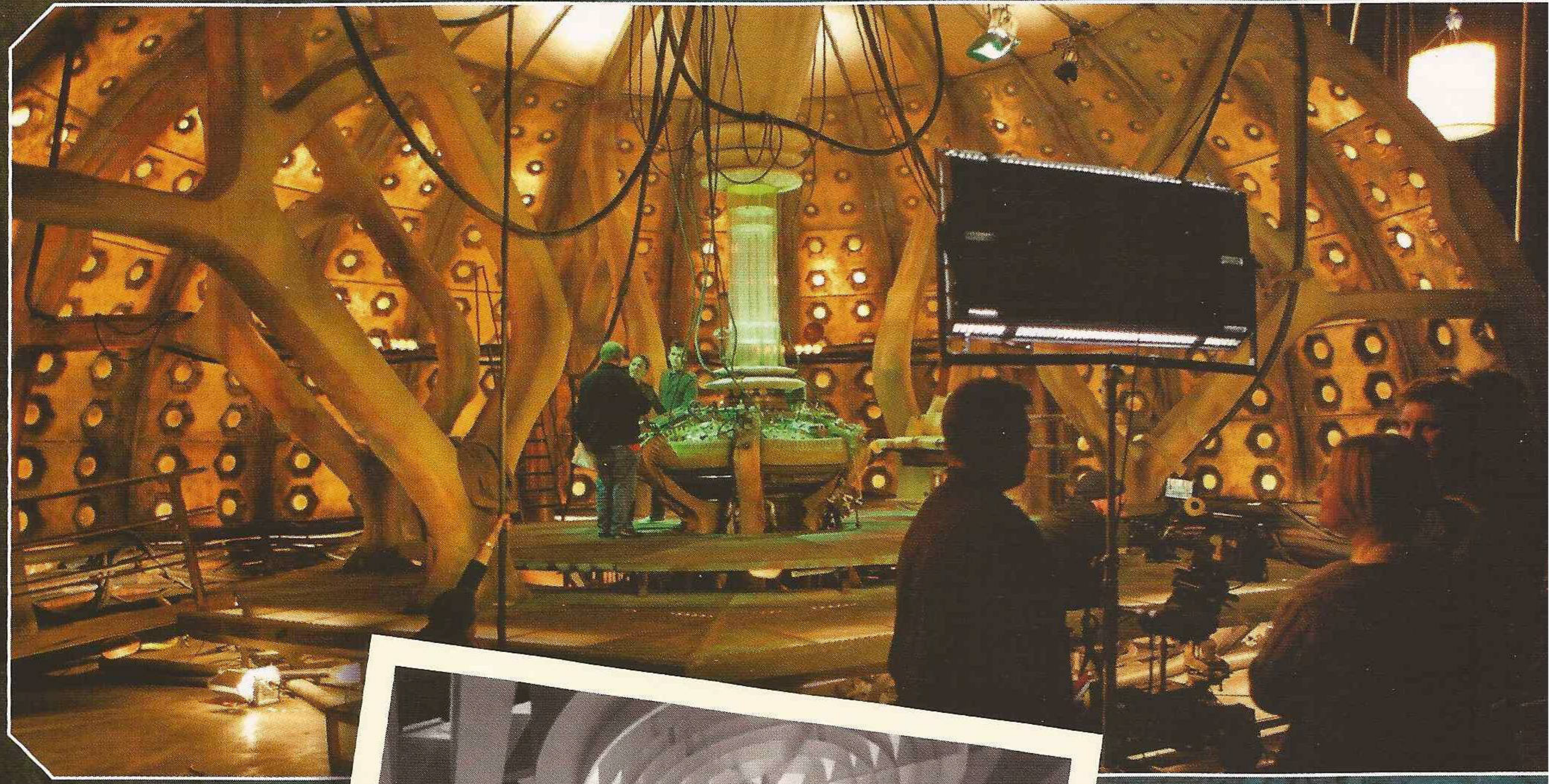
Barry stabs the air with a forefinger. “That’s the one!”

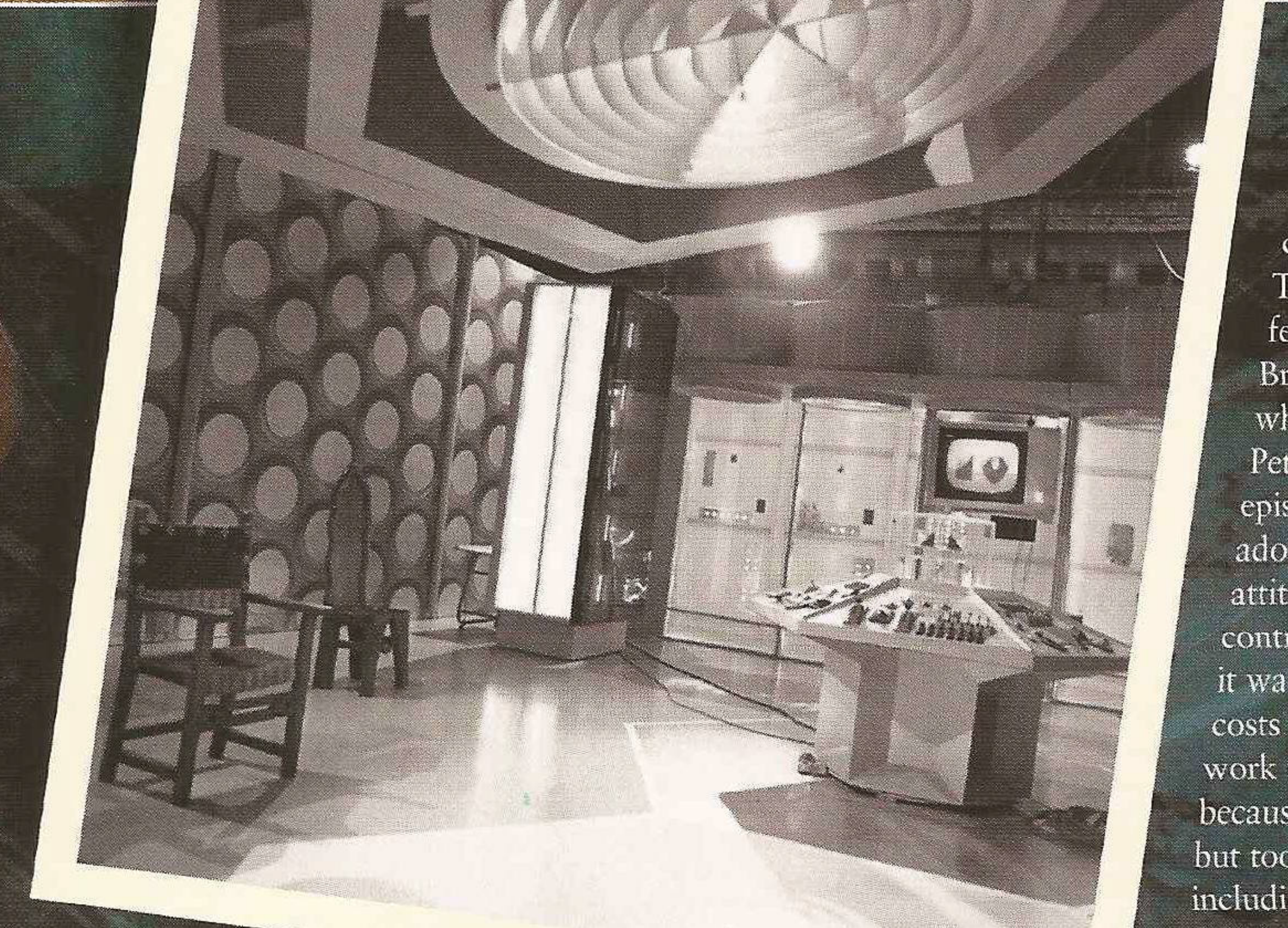
Forty-four years after *Doctor Who* launched into production, some aspects of the show’s creation remain constant. Designers are still key: without them deciding how the writer’s words will actually look onscreen, a major part of the production process is missing. Yet as Barry gazes around the cavernous TARDIS set – a couple of metres higher since its 2006 move from Newport, fellow fact-gannets – he can see how things have changed.

“Well, we could never have done something like this,” he admits. “Thing is, this TARDIS *stays* here. All our sets had to be broken down and stored. It meant that we had half a day to assemble everything. Everything was lightweight, because it had to be moved about with ropes and pulleys. It took four men to move the central column, which did slow things down.”

“Quite a lot of sets are fixed these days, like *Coronation Street*,” says Russell. “The Rovers always stays in place.”

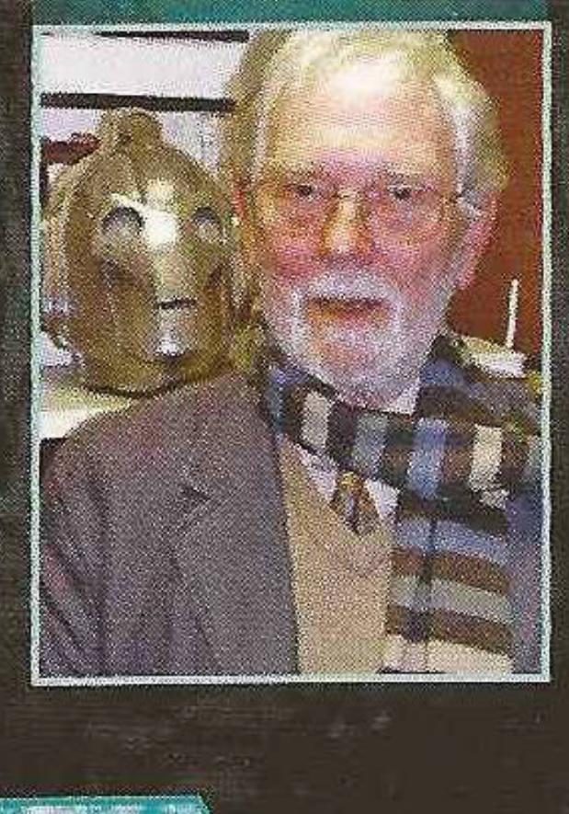
“Sometimes we used the TARDIS interior twice,” reveals Barry. “We’d push the console away and put another set inside.”





▲ *Top: The permanent TARDIS set in all its gold-and-green glory from* ***Utopia.***

▲ *Above: Peter Brachacki’s original TARDIS set from the pilot episode of* ***An Unearthly Child.***



He’s quick to point out that he didn’t actually design the original TARDIS control room. That honour fell to Peter Brachacki (“We called him Bracket because it was easier to say”), who would also toil on *Blake’s 7*. After Peter worked on *Doctor Who*’s pilot episode, Barry took over as designer, adopting an ‘If it ain’t broke don’t fix it’ attitude. “When I remade the TARDIS control room for *An Unearthly Child*, it was a case of man-hours and keeping costs down, so it didn’t have the degree of work that Pete’s had. Bits of it got dumped because they were too heavy – very exotic but too heavy. So then we had three walls, including the one with the door. And we shot in Lime Grove’s Studio D – one of the smallest studios in the building!”

Russell broaches the subject of another *Doctor Who* gem, albeit one sadly missing from the BBC’s archives. “You did *Marco Polo*, didn’t you? So sad that it was lost. It looks gorgeous in the telesnaps.”

“Yes, it would have been wonderful if they’d still got *Marco Polo* because I was really pleased with that. I remember having this fish tank with water running down into another big tank with goldfish in it and lovely leaves. But it wasn’t seen on camera!”

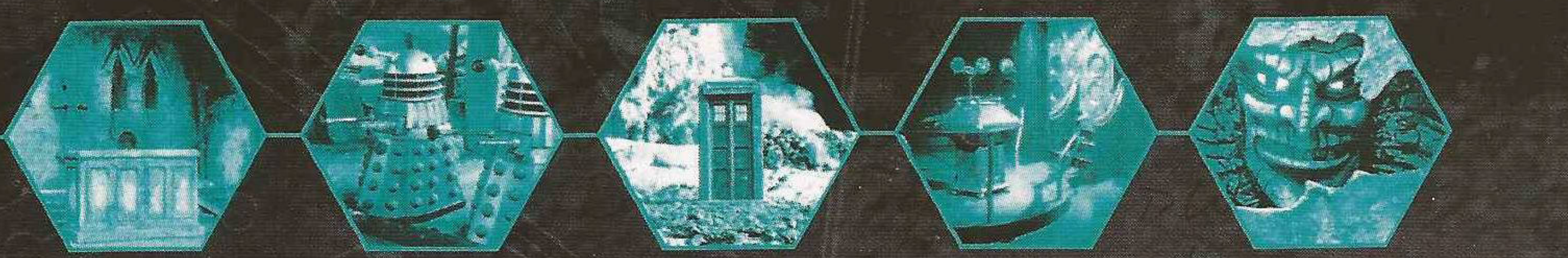
“Directors, eh?” tuts Russell. “Oh well. They’ll find *Marco Polo* one day, in an old footlocker. It would be glorious to see it now. So do you prefer the historical ones to the futuristic?”

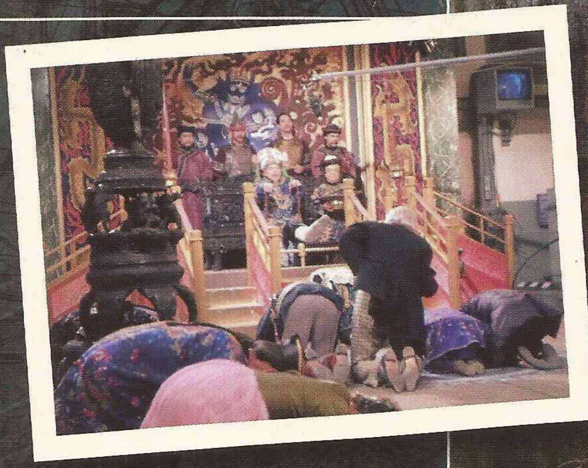
“Oh yes. I was always able to get my head around technical things, but all that stuff is boring, isn’t it? I like people doing things. Living. Which they did, in the historical stories.”

These days, of course, *Doctor Who* tends to root itself in the present.

“Yes,” considers Russell, “whereas in the very early days the show almost never did the present-day.”

“*The Dalek Invasion of Earth* sort-of did the present-day, with the Daleks going over Westminister Bridge,” notes Barry. “But how did they get over the steps?” ►





"They flew, Barry! They could always fly – we just never saw it."

Barry shakes his head. "I have no idea how they do all those amazing computer graphics."

"Me neither, really!" shrugs Russell. "I just know who does it, and what it costs. It's like another world, isn't it? I was watching some flying Daleks this morning, for *Evolution of the Daleks*. Beautiful."

He gestures off the TARDIS set. "Shall we take a look at the Hub?"

Torchwood's base of operations, a mere stroll away, is as impressive as ever, despite presently being in a state of renovation. The level of detail remains highly impressive – right down to those utterly realistic plaster bricks in the walls. "This is the main precinct. And that's the team's board room up there," says Russell, pointing. "Newly restored, because it was destroyed by a monster."

Upper Boat's resident art department production manager, Jonathan Allison, arrives to greet Barry and family, noting, "We were very lucky with the *Torchwood* set: we had a lot of preparation. We started work on it in January 2006 and we were filming at the beginning of May. Because it would be high definition, we knew you'd be able to see every detail."

"When we see it on screen," adds Russell. "It's all very wet, with water running down. I really want it to be flooded. Can we do that yet?"

Jonathan smiles and shakes his head.

"Ahhh come on," goads Russell. "We can just use some big strong men with buckets!" He turns to Barry: "The one thing that's a nightmare for CGI is water. In Hollywood it's easy, but for us it's a nightmare. Every week I come in and say, 'Can we flood this?' and The Mill go, 'No!' Eventually, someone will create a bit of software which will make it cheap…"

What did Barry make of *Torchwood*?

"I didn't watch it," he says, with that wonderful bluntness which eight decades on this planet earns you. "But I'd like to see it now."

Russell, Barry and **DWM** climb some steps, to an upper walkway. It's surprisingly far from ground level.

"What did you think," wonders Russell, "when they handed you that first *Doctor Who* script? Did you think, 'They're having a bleedin' laugh'?"

"I was never ever critical of a script," says Barry. "It was my job to put it on the screen and make it work in a studio. It was a problem to be solved. So I would think, 'How can I do this?' With that first story [parts of which were set in a bone-strewn prehistoric cave], bones were easy enough to get hold of, but skulls weren't. Someone came up with the idea of vacuforming them. We set about getting art students to make heads."

"And *The Cave of Skulls* was born," smiles Russell. "Where are those students now? 'My skull was once on *Doctor Who*', they'll say."

> **"I was never ever critical of a script. It was my job to put it on the screen and make it work."**

▶ *Top left: In studio for* ***Marco Polo****.*

▲ *Top: The Hub from* ***Torchwood*** *– made for HD.*

▲ *Above: The skulls of some art students!*

▼ *Russell and Barry in the Art Department.*

▶ *Facing page: Daleks in Egypt during their epic* ***Master Plan****.*

Barry joined the BBC in 1959, with a background in exhibition design. He worked in an adjacent office to up-and-coming film-maker Ridley Scott who he "didn't talk to much, as he seemed to be a very busy man."

"Back when you started out," says Russell, "designing must've been quite a rare job, nationwide. You were quite elite, weren't you?"

"I suppose we were. We had a tremendous build-up of different talents. I worked as an assistant for seven years – that's how everyone learnt how to be a designer. You couldn't do a course. After I retired, I did a bit of art-school teaching for people who wanted to work in television design, but it's difficult. They've got to understand how a studio works and how scenery goes together."

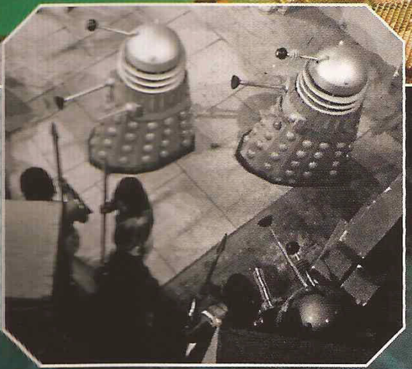
"When did you retire, Barry?"

"1984. I was 57-and-a-half."

"And did you miss it?"

"No. I was on holiday from then on!"

We leave the world of *Torchwood* – sadly not through the big circular door – and head outside. Passing the Blue Box Café (no, really – it's blue and everything), we enter another studio. Here, a huge set



used in *The Sound of Drums* and *Last of the Time Lords* is slowly being dismantled.

"This was the Valiant!" announces Russell. "Great big aircraft carrier type thing. And over there is a flying car from the Year Five Billion. The VW of its time."

"I think I shall take your word for it," chuckles Barry.

"I could be making it up," admits Russell. "Actually, this set's the moonbase! But no, the Valiant is beautiful. Perhaps our finest yet. Shall we have a look at the Daleks in their little room?"

Needless to say, we do. Inside a glass-fronted store-room, we mingle with three dormant exterminators.

"It's like they're looking at you, isn't it?" says Russell. "It's the same design, really. We didn't drastically change anything."

"Ray Cusick, who designed them," notes Barry, "got £130 from management for 'contribution to BBC'. Terry Nation became a millionaire."

"But poor old Terry died first," says Russell. "What would you rather have? So was *The Daleks' Master Plan* a fun one to work on?"

"I did the second half," says Barry. "There were elements in it which I quite liked: when the TARDIS landed on the volcano. And when Daleks went to Egypt. I had to make scaffolding for Egyptians to climb all over."

"Marvellous," beams Russell. "Now, let's leave the masters of Skaro!"

Being a designer, was Barry gagging for the advent of colour TV?

"Well, we did design in colour," he says, "So that both we and the actors knew what we were doing. Black-and-white actually helped me out, because I could use a green settee and a red settee and they'd look right, because they were both the same colour! I believe ITV often only used greys. That would've been terribly boring."

We're off to another store room, and this chamber's a beauty – it's full of masks and bits of monster. Scarecrows, Judoon, Cybermen, you name it. Barry picks up a Clockwork Man mask from *The Girl in the Fireplace*. "That's quite a smile, isn't it," he admires. "Malevolent. Trying to design creatures like all of these would terrify me. I never did anything like that."

▶

Chamber of Ages

The TARDIS' short-lived Secondary Control Room...

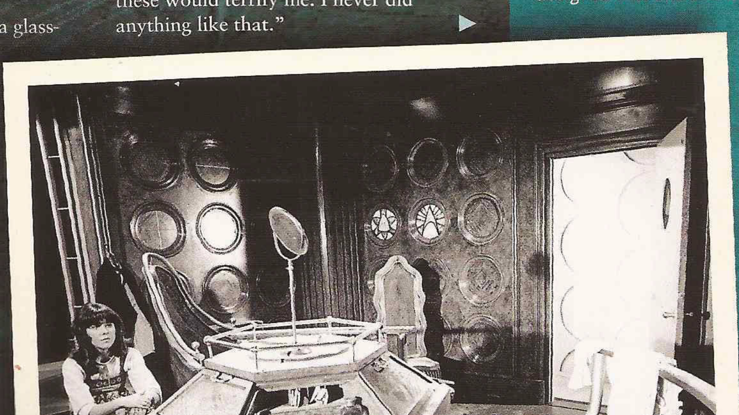
1976's Fourth Doctor story *The Masque of Mandragora* introduced the TARDIS' secondary control room, as designed by Barry Newbery. It boasted wood-panelling, with a central console surrounded by brass railings [*below left*].

"You know, I could run the TARDIS just as easily from here as I could from the old one," the Doctor told companion Sarah Jane Smith. "Come to think of it, this *is* the old one."

"The show's producer, Philip Hinchcliffe, said he thought we ought to have a new TARDIS," explains Barry. "So I designed that one and it appeared for a few stories. It was very much in a gothic style. Jules Verne was the main influence there, and his story *20,000 Leagues Under the Sea*. It wasn't too expensive to build, as I was very careful not to waste money. I may even have used one of the walls from the old TARDIS!"

Barry shrugs when asked how he felt when the original control room reappeared seven serials later, in *The Invisible Enemy*. "If that's what they want to do, that's what they do. You can't get upset about it."

He adds: "A while back, someone wanted to rebuild that control room: they were opening up a new resort. So I did all the drawings again. It all fell through, but if anyone else wants to rebuild it, I've still got these drawings!"



▲ Top: Fixing the TARDIS after its conversion into a Paradox Machine in **The Sound of Drums.**

▲ Above: Barry meets a Clockwork Droid.

▶ Below left: Something on his mind? The Fourth Doctor and Leela face **The Invisible Enemy.**

The tour complete, it's cups of tea all round as Barry and co settle in *Doctor Who*'s Art Department offices. Russell bids everyone a fond farewell, then is forced to dash off for one of his myriad executive producer duties. Production designer Edward Thomas is, unfortunately, in the middle of moving house and is waiting for a skip, but Jonathan holds the fort admirably, leafing through some concept designs for a fascinated Barry.

"Our designs were never particularly complicated," says the older man, "because we never had enough time. I'd have four weeks to design and draw each episode, and I'd be working on four episodes simultaneously. Then there'd have to be time for the actual filming itself. Every new thing we did was a challenge."

"You don't know what you're designing from one script to the next, do you," Jonathan enthuses. "*Torchwood*'s great, but you're spending a lot of time in the Hub. With *Doctor Who*, the TARDIS is your only standing set and that's it."

While Barry's Upper Boat tour obviously highlighted differences in production over the years, did he notice anything familiar?

"Nothing! Walking onto the *Torchwood* set was the closest I got to real scenery – the sort we had in the studio. Mind you, we never had it quite as well-finished and detailed, because we didn't need to. It would've been wasted on those early cameras."

DWM would naturally be remiss if we didn't drag a little behind-the-scenes gossip from this great man – especially given his straight-talking candour. The finest anecdote we uncover concerns 1977's wonderful *The Invisible Enemy*.

"I enjoyed that – the one where the Doctor went into his own bloodstream. [Visual effects designer] Ian Scoones handled the interior brain, with all the synapses for them to walk through. The director, Derrick Goodwin, wasn't very good, though. I thought he was making a real pig's ear of it."

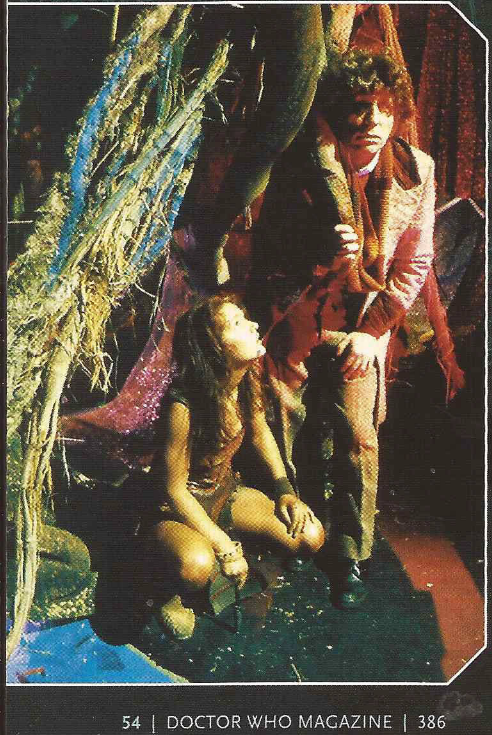
"No-one really knew what was going on, with this Colour Separation Overlay business," explains Jo's husband, John, of the BBC's early version of greenscreen. "That technology was very new and hadn't really been used before."

"I was with costume designer Ray Hughes, watching all this happen," remembers Barry. "He was pouring me great big glasses of gin, because I'd finished. So I ended up going to the control room and taking over! I said to the production assistant, 'Can you get them to move a bit to their right now?' I did it all, because I was drunk!"

"Alcohol wasn't quite as frowned upon as it is now," laughs John.

"Oh, it's not frowned upon in this department," smiles Jonathan.

"So that was great fun," sums up Barry. "Sadly, I gave Ray all the sketches I did for it. And I never got 'em back!"



> **"Our scenery was never as detailed as these sets are – but it would have been wasted on those early TV cameras..."**

John sheds some light on First Doctor William Hartnell's off-screen persona.

"You'd stand next to him in the studio and feel his presence," he says. "He always seemed very calm, but he admitted that he was quaking with fear! He said, 'I'm always like this'. He got butterflies in the stomach and had the odd drink before going on-set. He was a gentleman with it – no airs, graces or tantrums. Didn't throw his weight around and tell the director what to do, whereas Tom Baker got out of his pram sometimes."

"William Hartnell was the best Doctor Who," praises Barry. "A great actor. One of his stories I enjoyed working on was *The Gunfighters*, although it didn't half get a caning! I wrote to Yale University and asked if they had any photographs of Tombstone. They sent me a pile, which someone later nicked! That street outside the bar looked so very long because the scenic artist who painted it was superb. I tried to make *The Gunfighters* look like what I'd always seen on film: the classic western. Because that's what it needed. I remember the lighting man walking down the street in a stetson and spurred boots, getting into the feel of it!"

Of all the stories Barry worked on, does he harbour a sneaky favourite?

"Looking back, the one which possibly gave me the most pleasure was *The Masque of Mandragora* [1976], in terms of how successful I'd been. To actually build a fifteenth-century palace and decorate it in the way [the Venetian painter] Carpaccio did it? Lovely. Was it in colour?"

It certainly was, sir. Splendid purple robes and all.

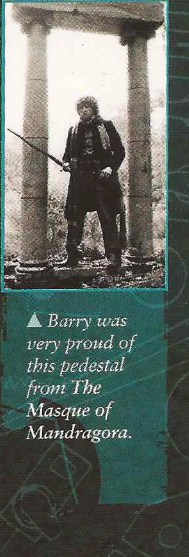
"There was a lake we used at Portmerion," he continues. "A very nice place to walk around. On the edge of the lake, I built a pedestal with a Greek frieze on top. One local fellow said to me, 'Oh, wonderful. Can you leave it there?'"

So, as the time comes for The Travelling Newberys to drive back to London, how has Barry enjoyed his Upper Boat visit?

"It's been wonderful. I'm very glad I came. It was nice to see the inside of the TARDIS, even though it had been partly blown up. I'd seen it already so much onscreen and things always look enhanced on the tube, so it was a bit of disappointment, in that it wasn't as brilliant and glittery as it is on the screen. But that's the magic of TV! And the finish on the *Torchwood* set was superb."

What has continued to attract Barry Newbery to *Doctor Who* – even decades after he laboured on it?

"I enjoyed all my *Doctor Who* stories," he says without hesitation. "I consider them all something to be proud of. So why wouldn't you continue to enjoy it, whether you're working on it or not?" DWM



▲ Barry was very proud of this pedestal from **The Masque of Mandragora.**

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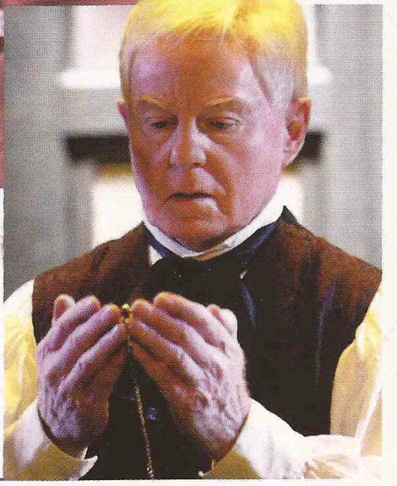
AFTER IMAGE

THE LATEST EPISODES OF **DOCTOR WHO** IN REVIEW



EPISODES 3.11, 3.12 & 3.13

UTOPIA THE SOUND OF DRUMS LAST OF THE TIME LORDS

Writer **RUSSELL T DAVIES** | Directors **GRAEME HARPER** and **COLIN TEAGUE**

ALTHOUGH PREVIEWED AS A DISTINCT scene-setter for the two-part finalé of this year's *Doctor Who* series, the characters, events, and themes of *Utopia* are so tightly enmeshed with those of the following episodes that it would be perverse, not to say downright inconvenient, to evaluate them independently. The reappearance of the Master in *Utopia* is what the episode is *there* for, not a late rewrite to raise the stakes, and the eventual revelation in *Last of the Time Lords* of the fate of the humans searching for Utopia, ties up neatly the one plot strand left dangling after the first episode. So despite early rumblings to the contrary, these three episodes make a credible single adventure – although, as we'll see, that doesn't guarantee any consistency of style, or even quality.

At first glance, *Utopia* appears to be a dramatically-hazardous grafting-together of three disparate projects. There's the renaissance of the Master, significant in the main to older viewers. Before that, comes 'Whatever Happened to Captain Jack', essentially a televised radio play for curious recent viewers of *Doctor Who* and *Torchwood*. And providing a stage for both these to be played upon is the Utopia story itself, in which *Doctor Who* blatantly evokes the spirit of its own 1970s incarnation, but also of its one-time stablemate, *Blake's 7*.

I'm not conveniently using *Blake's 7* as a sniffy put-down here – *Utopia*, intentionally or otherwise, alludes to a good half-dozen episodes of the other series, so could be seen as a direct tribute to Terry Nation, the man who created the programme (as well as the Daleks, of course). On the other hand, with its night quarry shoot, *Starlight Express* feral hunters, and representation of the year one-hundred-trillion exactly as the twenty-first century was forecast in the 1980s, it can more immediately be seen as providing sharp relief to the less generic TV science-fiction (*Human Nature, Blink*) that preceded it.

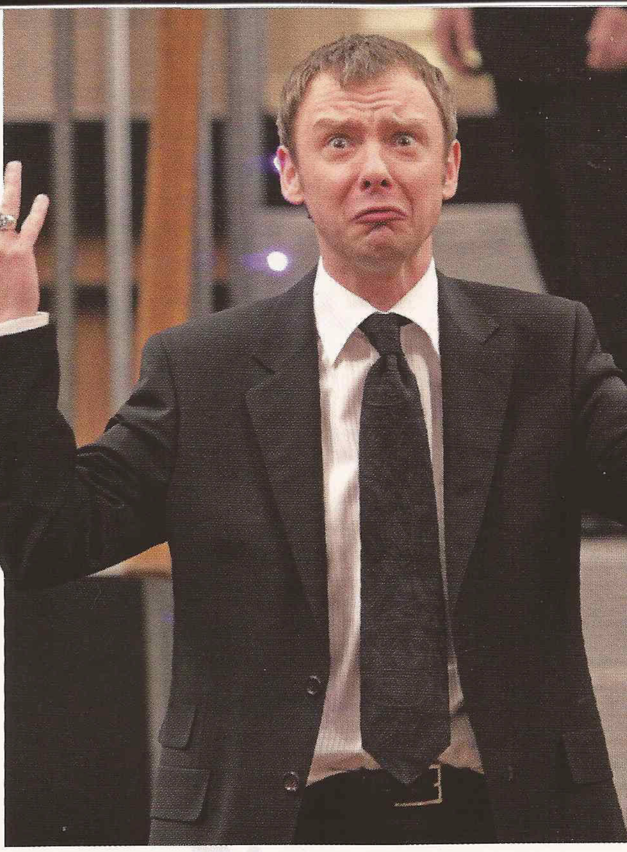
It doesn't matter, though, as the episode starts and finishes so rewardingly that its backdrop is immaterial. On first viewing it feels like the guiltiest of pleasures. With two fan-gratifying reunions for the Doctor, and despite not featuring a single familial relationship or kitchen sink, this is the soapiest the series has dared be in living memory. On closer inspection, though, it's rather more than a ramble thorugh the *Doctor Who* mythos, as Captain Jack's return itself, prompting dialogue straight from the *Doctor Who* Thesaurus – 'Daleks', 'TARDIS', 'regeneration' – is what primes Professor Yana's submerged psyche for awakening.

That's not the only satisfyingly joined-up piece of storytelling here, either. How streamlined this whole series of *Doctor Who* now appears in retrospect. From the immediate reuse of the human disguise from Paul Cornell's two-parter a few weeks before, to the more gradual way that events in *Utopia* precipitate things seen on screen as far back as *Love & Monsters*, there's an efficient synergy at work. It rewards attentive viewers – even those who might be too old or jaded to be scared or moved will still raise an eyebrow as they appreciate the new significance of what they've already seen.

***THE SOUND OF DRUMS* HITS THE** ground running, in much the same way as our heroes, depositing them in a present-day London that seems in one way very familiar, and in another newly threatening. It's a shrewd way of avoiding a far-fetched overnight coup, embedding the marshalling of the enemy, usually kept off-screen and revealed only in later dialogue, in the heart of the story. This second episode also reaps the benefit of picking up in real time directly after the first, but in an entirely new style. Obviously, we're at the other extreme from an alien quarry at the end of the universe, with mobile phones, chips, and rolling TV news evoking the here and now, but the change runs deeper than that.

I think I noticed that *The Sound of Drums* was different when the new Prime Minister (no, not *that* one. But could this scheduling have been any more perfect?) is speaking to the nation, and Martha realises that he is in fact addressing her directly. That's a pinch-yourself moment if ever I saw one. And then, the Doctor finds a clockwork detonator connected by curly wires to red sticks of explosive stencilled DYNAMITE stuck to the back of her television. Quite apart from the educational message – that if people on your television appear to be talking exclusively to you, you should probably get out a bit more – it also signals that this drama is entering a non-literal, almost hallucinatory form. Or it could just be another hint that the man who had it planted is as mad as a box of frogs, knows it, and furthermore revels in the fact.

Writer Russell T Davies delivers a sprawling fable of our heroes' misadventures through a variety of settings, some little more than sketches, ranging from the prosaic and worthy, to the downright grotesque and macabre. 'Macabre', in fact, is a pivotal word here, and I'd be amazed if it wasn't scrawled



on a flipchart in South Wales at some time during the smelting of this story.

The Sound of Drums is striking, memorable, and – with black humour abounding – quite disturbing. Its climax, as the suddenly-aged Doctor stands between the Master and his Missus, as a three-shot narrows to a two-shot, before finally zooming in on just the Doctor looking as overwhelmed and depleted as possible, leaves one clamouring for the next episode. *Doctor Who*'s cliffhangers have come a long way since *Aliens of London*.

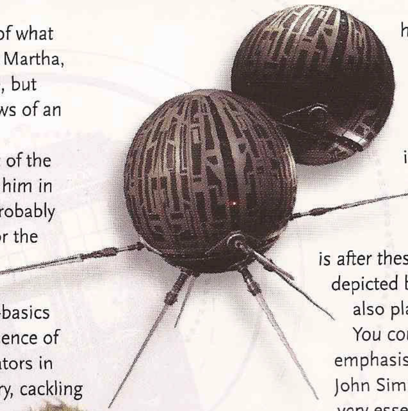
It's a promise that proves impossible to keep, however. *The Sound of Drums*' climax feels like one of those 'end of season' cliffhangers so beloved of American series like *Star Trek*, *Buffy* and *Lost*. If we'd left the Doctor and the Earth in peril for six months in real time, it would have done a favour to the viewers, allowed to savour a provocative two-part finalé, and to genuinely feel the passing of time before *Last of the Time Lords*. As it is, this final episode never truly satisfies.

After the ingenuity shown in creating a credible *fait accompli* at the outset of the previous episode, the 'One Year Later' caption that opens the third instalment feels like a cop-out. The changes that have been wrought upon the Earth are depicted with symbols, like a field of war rockets, or a statue of the Master, but we are told more than we are shown about what things are now like and how they got that way. This episode is also considerably slower than its two predecessors, giving the viewer's mind plenty of time to wander. Mine wandered towards the thought that the next series of *Doctor Who*, *Torchwood*, and *The Sarah Jane Adventures* were going to be very strange after all this destruction, before further wandering to the suspicion that this felt more like a parallel Earth story than anything else, and finally wandering towards expecting everything to be back to normal by teatime.

Having aged the Doctor to the limit of credibility the previous week, it seems perverse to repeat the exercise here. The series' central character is probably the most malleable in popular fiction, but the implication here, that suspended of his ability to regenerate, the Doctor would shrivel into a kind of Japanese-style electronic mannequin, is a step too far. It's simultaneously traumatic to the character's mythos and to the series' framework of acceptability. I didn't buy what I was seeing, or what it represented, either.

DOCTOR WHO'S MULTI-PART STORIES don't have conclusions now, so much as closing ceremonies. Here, the end-of-term speeches return the series to the realm of what it can do confidently, and leave a better lasting memory of this series than a rushed conclusion would have done. Appropriately, they look to the future, with hints of what might befall the Master's essence, Martha, and the Doctor – once again alone, but not for long, caught across the bows of an unexpected adventure.

"The Master is an attention-seeking showman – dominant, funny, and irresistibly likeable, like the best school bullies..."



So what of the Master? The last of the Doctor's 'big three' foes to plague him in digital widescreen, the character probably offers least scope to be retooled for the twenty-first century. Indeed, his return, in contrast to that of the Doctor himself, is a back-to-basics relaunch, concentrating on the essence of the character as set out by his creators in the early 1970s. He isn't the solitary, cackling ham lampooned for Comic Relief in 1999's *The Curse of Fatal Death*, but an attention-seeking showman. Dominant, funny, and despite one's better instincts, irresistibly likeable, like the best school bullies.

Perhaps one has such a firm idea of who the Master is after these three episodes because he's depicted by two actors, one of whom also plays another character entirely. You could draw a Venn Diagram emphasising that where Derek Jacobi and John Simm's incarnations intersect is his very essence, and that features unique to Jacobi's Professor Yana can be discarded. An erratic genius, with both a craving for acknowledgement and an instinct for self-sacrifice, Yana tolerates and respects his assistant, Chantho. Her ritual topping and tailing of every utterance with the same two syllables (Like, I can't imagine that catching on here, yeah?) and schoolgirl giggle make her endearing to visit, but, I'd imagine, quite psychologically damaging to have to share a workplace with. Sure enough, as soon as Yana's fob watch has done its work, his revised attitude to Chantho is just as telling as Jacobi's steely, purposeful look to camera, or director Graeme Harper's hypnotic zoom in on him.

After a tantalisingly brief few minutes in the role, Jacobi gives way to John Simm, via the poetic image of golden light streaming out through the TARDIS' police box window panes. At first, Simm comes across, aptly, as Simian, scampering around the TARDIS controls like a safari park ape with a fresh set of windscreen wipers, before bidding adieu in a manner that wouldn't seem out of place in Royston Vasey. A week later, he establishes his credentials better, in a showcase both ▶

of Simm's talent for comedy and Davies' talent for concise characterisation.

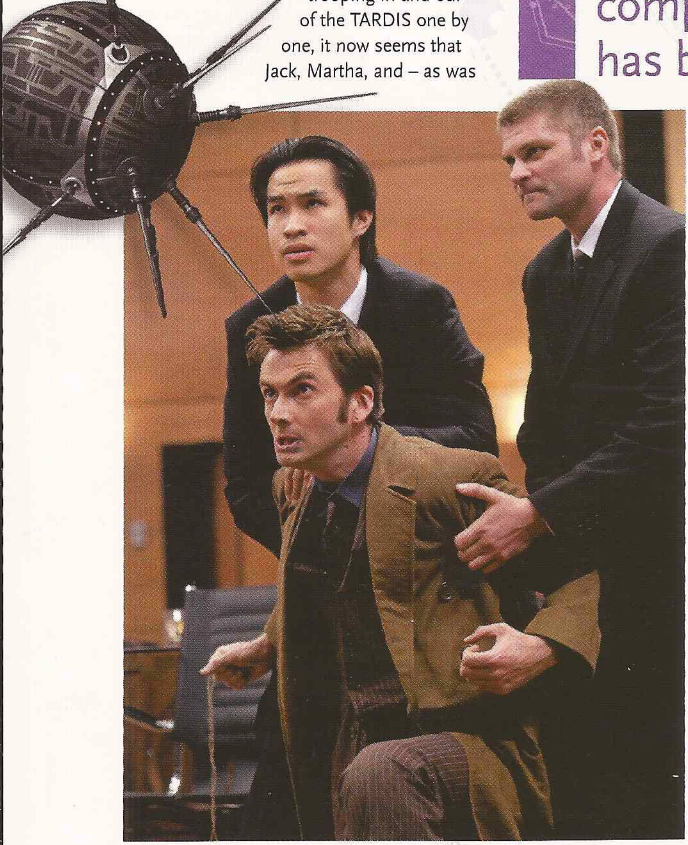
Just as the people of Britain are mesmerised by their mobile telephone network into welcoming this cuckoo in their parliament, I found myself embracing the new Master because he elevates the macabre and irreverent to an art form. He isn't especially quotable – nothing he says will make its way onto T-shirts like "Delete! Delete!" or "Are You My Mummy?" – but it's John Simm's non-verbal mannerisms, especially his facial expressions, which utterly delight. His comic timing in the cabinet room gas mask exchange is topped only by the nodding thumbs up with which he confirms his colleagues' fate. His tongue-in-cheek wincing each time he opens the door to confirm that Fleet Street's sharpest battleaxe is being out-cleaved is darkly funny. And best of all, look at how effortlessly he silently patronises Anne Widdecombe while standing beside her as she extols him to camera. Kids nationwide won't have known whether to laugh or cry at the new Master, but they'll certainly never forget him.

THE TYLER FAMILY EXILE, DEATH OF THE Face of Boe, and absence of Jack since 2005 have cumulatively made the Tenth Doctor almost as lonely a wanderer as his predecessor. While this certainly lends credibility to his selfish motives for pardoning the Master his terrible trespasses (quite shockingly generous compared to his justice towards the Family of Blood), it's still a relief to see him starting to adopt a widespread extended network of friends. Rather than a strict series of companions, trooping in and our of the TARDIS one by one, it now seems that Jack, Martha, and – as was announced a few days after transmission – Donna, will remain in his orbit.

That's good news, because I'd forgotten how much fun the carefree, adventurous Jack of *Doctor Who* can be, compared with the Mike Brady-esque spoilsport father figure of *Torchwood*. Most memorable is his compulsive wooing of man, woman, and invertebrate, setting up the Doctor's endearing catchphrase "Stop it!" (which resurfaces when his depiction of the fall of Gallifrey to the Master over the phone starts having the same effect on the villain as a premium rate chatline service).

"Martha's exit seems the most adult of any companion so far, and feels as if this story has been organically building to it..."

Martha's exit seems the most adult of any companion so far. It comes as a surprise in the sense that viewers' didn't explicitly know it was coming, but not in the sense that it's what a real person a few years older than Rose would do, and feels as if this story has been organically building towards it.



Visually, these episodes are erratic. Smaller, simple effects work well, such as the satanic scarlet which bathes the TARDIS when it has been perverted by the Master, or the camera pan which illustrates the Doctor's jury-rigged perception filter. Grander attempts veer from the sublime (Gallifrey as I think every fanboy saw it in his mind's eye) to the... rather less convincing. The shot of the utterly implausible floating aircraft carrier Valiant would carry more weight if it didn't so much resemble a Turner watercolour, for example, and its interior fares little better beyond the Master's gin palace bridge, with maintenance walkways lit in garish purple and yellow as if in honour of Dyson vacuum cleaners.

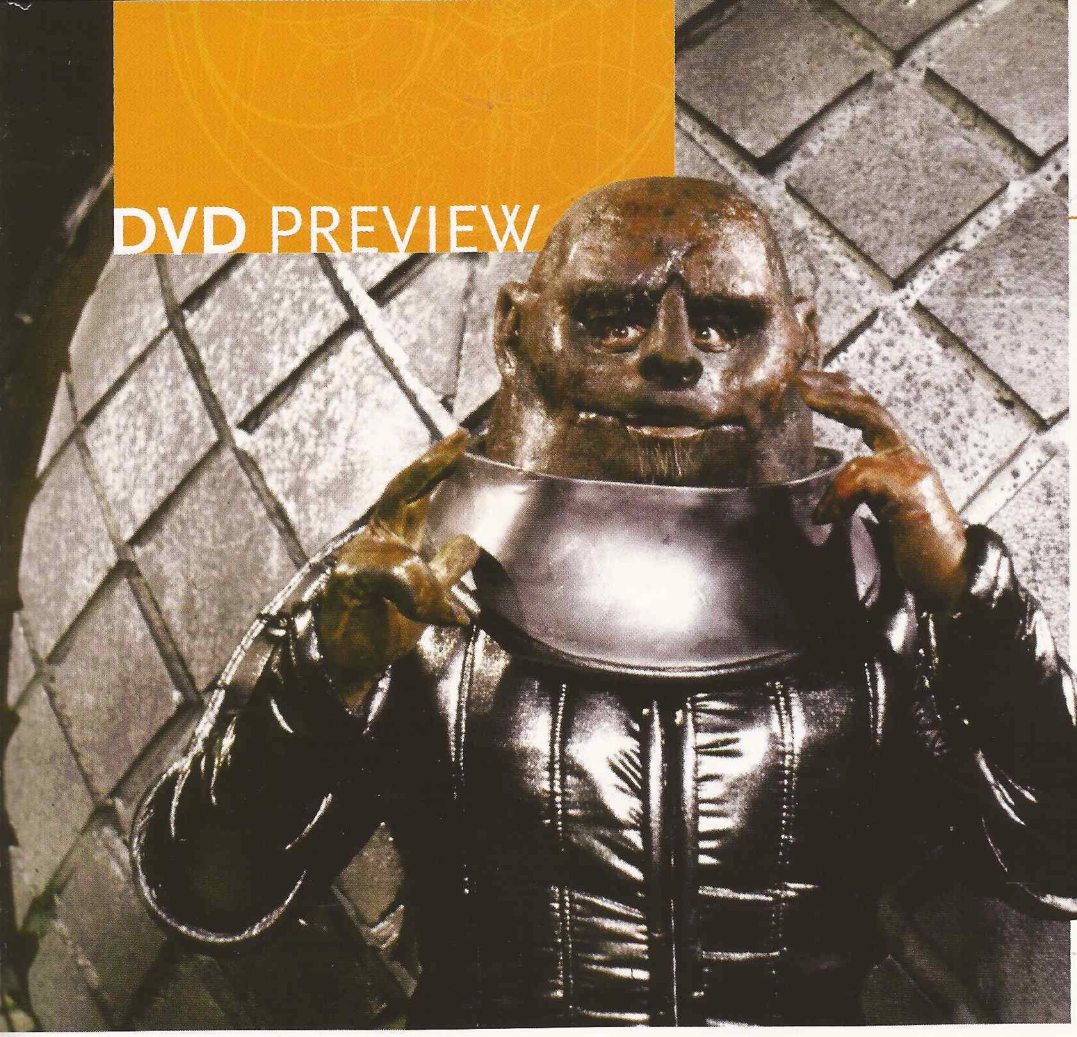
If the Valiant resembles Cloudbase from Gerry Anderson's *Captain Scarlet* (and I did find myself humming "Indestructible Captain Harkness" for a few days), then surely the Toclafane must be a nod to the Zeroids from Anderson's less fondly-remembered *Terrahawks*. There could be no other explanation for the deadly spheres' appearance, the very essence of immediately post-*Star Wars* techno kitsch. Their secret, though, is basically the sheer physical and moral violation of innocents, so doesn't feel *right* within *Doctor Who*'s world of wonders, pushing the show into gloomy body horror. The conclusion, too – as the Toclafane are left trapped, dying at the end of the universe – gives humankind a rather bleak finalé. Even if nobody on screen seems to notice.

Although the writing is clever enough to signpost that the Master's Paradox Machine created a year-long envelope of broken cause and effect in which the Toclafane can gleefully slaughter their great-great-great-to-the-power-of-lots grandfathers, and that the inevitable effect of Jack's machine gun bullets on the machine is the immediate collapse of this envelope, it isn't quite enough to make this ending look like anything other than cheating. Winding the clock back is almost as unethical on screen as it is in a used car showroom.

PERHAPS, THOUGH, IT SUPPORTS THE whole message of this series' finalé – death permeates the Doctor's sphere of influence, but it's frequently not permanent: the Master is reborn; the ten percent of humanity slaughtered at his behest walk again; the hunky medic who Martha adopts to sugar the pill of her Doctorless existence is alive, well and unattached for her; even the Master appears to have again secreted himself in a personal artefact, and must surely make it back for a rematch. But if there's one person who embodies this message, it's Jack Harkness, whose near-immortality takes the unenviable form of being able to die an indefinite number of times over the billions of years before he finally tanks it.

The last episode might fall a little short, but this three-part adventure repays repeated viewing in order. In fact, that applies equally to this whole 13-part series, certainly the most consisent and interesting so far. I'm glad there's no sign of the last of this Time Lord.

DAVE OWEN



DISC INFO

FEATURING The Third Doctor (Jon Pertwee) and Sarah Jane Smith (Elisabeth Sladen), with Brigadier Lethbridge-Stewart (Nicholas Courtney)
WRITTEN BY Robert Holmes
FIRST BROADCAST 15 December 1973 – 5 January 1974

THE STORY

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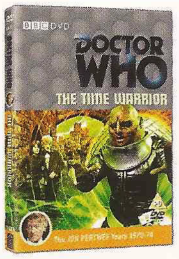
IT'S HERE – AND IT'S ABOUT TIME!

Most *Doctor Who* stories have their fans, wondering loudly why this or that story isn't out on DVD yet. *The Time Warrior* is a rather special case, though, being the only complete surviving old-skool *Doctor Who* story that didn't even get an unedited release on VHS – a compilation version a couple of decades ago being the best we've had available. Until now! Amazing, really, considering that it's the début story of perennial fan favourite Sarah Jane Smith (soon to embark on her own series of adventures on BBC One), something not lost on documentary producer Brendan Sheppard.

"I was thrilled to get *The Time Warrior* as my first major piece for the DVDs," says Sheppard, who has made smaller contributions to earlier releases, but is becoming ever more involved with the range. "I love this story it has so many firsts for *Doctor Who*, and it was one of those stories you never get bored watching. It was the first BBC Video I remember buying myself – with all my saved up pennies!"

"When I was assigned this release," Sheppard continues, "I decided from very early on that all the Extras on it, as well as the story itself, should have a nice consistent 'outdoors' feeling. I knew I had to make a documentary, but I also wanted plenty of other options as well. So I introduced a new style of 'easter egg' – a series of 'factoids' about the story, which in itself became a cool feature as you get to venture inside a Sontaran spacecraft, made wonderfully by our 3D Animator Rob Semenoff. For the documentary I knew I wanted to do it outside, on location – and, let me tell you, when we went up to Peckforton Castle with Barry and Terrance it was one of the most memorable couple of days in my life. Sitting having a five-star dinner with those guys – truly amazing! I think I managed to interview everyone I wanted: Elisabeth, Barry, Terrance, guest stars Donald Pelmear and Jeremy Bulloch and designer Keith Cheetham – who turned out to be a little star, as he produced a continuity photograph no-one's ever seen before of the Sontaran and his craft!"



For a story that's 34 years old, it's perhaps surprising that so many of the main contributors are still around and able to talk lucidly and with intelligence about their work at the time – although star Jon Pertwee, guest star Kevin Lindsay and director Alan Bromly have all sadly passed on. "I think you have to know the story you are telling very well and present the information as fact rather than hearsay," says Sheppard, "so when talking about Jon, Kevin or Alan, you rely on your research and the comments made by the interviewees you do have – and then you have to be careful in the editing that you are portraying the story correctly. I also used a new voice-over man, Simon Ockenden, whose soft sympathetic sound helps portray the emotions of the piece. I am extremely pleased with this documentary and I think the visuals are simply stunning – it is a shoot I shall never forget."

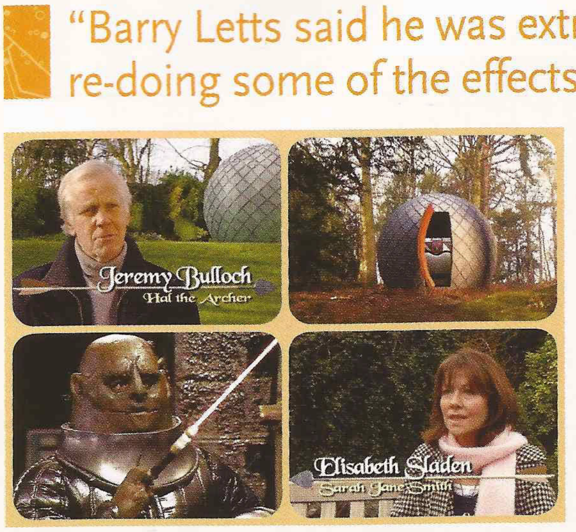
Another surprise for a story which predates the home video recording age is that there are some continuity announcements and trails included on the disc. How on earth do things like this survive the ages when so much else is lost?

"Well, the audio component is a genuine off-air audio," admits Steve Roberts, who supervises technical aspects of these DVD releases, "but the visuals are all 'best-guesses' based on existing material from around the same time..."

The Time Warrior is also the latest in what is now a fairly extensive series of DVD releases to incorporate optional CGI visual effects, as an alternative alongside those of original 1973 vintage. "I was responsible for most of the new CGI enhancements," Sheppard declares. "When I watched the story again, I recalled that Barry Letts had told me he was very dissatisfied with Alan Bromly's approach to special effects. Barry was extremely interested in replacing the effects and noted to me some of the scenes he wanted to re-do – things like Linx's ray stick and the castle explosion. I wanted to keep, as far as possible, the '2D' effects realistic – that is, effects that wouldn't have been impossible, given more time, even in 1973. For the 3D effects shots, though, I had to be a little more adventurous. Whilst up at Peckforton I took a brand new shot of the castle entrance which was sent over to Rob, the 3D animator, with the brief: 'OK Rob – blow the hell out of this!' He also replaced the opening shot, and an infamous 'window shot' in Part One."

"I honestly think this is a great DVD with a great set of features," concludes Sheppard, "but most importantly *The Time Warrior* is, as Barry Letts puts it, 'a cracking good story'!"

> "Barry Letts said he was extremely interested in re-doing some of the effects..." DVD producer **Brendan Sheppard**



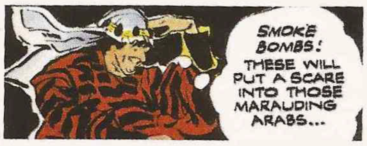
Soap update: Two endings filmed for *Trial of a Time Lord* - will genocidal Dr Who go free?

see **Oh god Ken, no! Tracey!** p7

Opinion: "All norms are our enemies!"

see **Kill her! It is the law!** p91

Multiculturalism: *TV Comic* Second Doctor does his bit for community relations see **Giddy aunts** p93


SMOKE BOMBS! THESE WILL PUT A SCARE INTO THOSE MARAUDING ARABS...

space-timetelegraph

Compiled by **Sorvad**

a bumper summer special issue so massive and so merciless it will live in history!

"*What?*" shock for Doc!

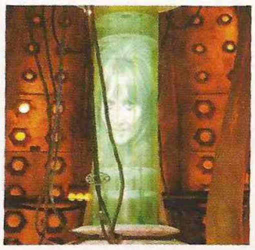
IN A MOVE sure to shake *Dr Who* fandom down to its Cyber-Strawberry-flavoured Frubes, *Space-Time Telegraph* can now reveal that the last-minute big-surprise-in-the-TARDIS endings of the next three seasons have ALREADY been filmed. Stay tuned for:

Can the Doctor and Lulu steer the Isle Of Wight ferry safely back to Portsmouth?

◆ WHAT? – Series Four will end with Lulu appearing in the Time Rotor, singing the opening to her 1964 hit *Shout*. This will lead seamlessly into the 2008 Christmas special, *The Doomed Boat That I Row*.

◆ WHAT?? – A shock for the Doc at the end of Series Five as popular deceased camp comedian Larry Grayson steps out from behind the TARDIS hatstand with the line 'Ooh, look at the muck in here.' This will lead seamlessly into the 2009 Christmas special, set at Christmas 1978, *Shut That Deadly Door*. Can the Doctor, Larry and Isla spin enough pots in time to defeat the Experts of Kraan?

◆ *WHAT??!* – Triple trouble for the Doctor at the end of Series Six, as the TARDIS doors smash open and the Band of the Coldstream Guards marches in playing *Liberty Bell*, shortly before Amy Winehouse rises from the floor strangling a Sea Devil, shortly before the ceiling collapses and everybody is covered in an avalanche. This will lead seamlessly into the 2010 Christmas special, *The Military Band Rehab Underwater Snow Of Terror*. Can the Doctor, the band of the Coldstream Guards, Amy and Sauvix save the Earth from an icy fate? No.



Space Lulu: "We-ee-ee-ee-ee-eeeeee-eeelll..."

Tennant: amusing water pistol shenanigans

Events update

DETAILS OF A *Dr Who* convention held in the year 2027 have tumbled through the Tunbridge Wells rift into the hands of *Space-Time Telegraph*. We can exclusively reveal that *Utopia '27*, held in the Boris Johnson Memorial Centre, Southport, will be a huge success. Doctors Christopher Eccleston and David Tennant will be seen squirting each other with water pistols on the main stage, while Billie "not her AGAIN!" Piper will be signing her latest Big Finish holographic sound-sculpture audiogram in the atrium from 2pm to 8pm (using a spacey pen), and Russell T "not her AGAIN!" Davies will be addressing the coffee lounge from his hovering mega-pod. No-shows include the reclusive John Barrowman, and the Prime Minister, Mr Gary Russell.

The Sound of drums. And bass.

UNCONFIRMED SOURCES CLOSE to Gallifrey have broken the news that several other Time Lords, after looking into the Untempered Schism, suffered in a similar way to the Master. "The worst side-effect of the Schism," said our source, "is that you get the bassline of an old TV signature tune running over and over again in your head for the rest of your life." Those reported to suffer in this way include Romana ("*Nationwide*"), The Rani ("*The All-New Pink Panther Show*") and Chancellor Flavia ("*The Banana Splits*").

Dr True?

DANGER
Quarry workings

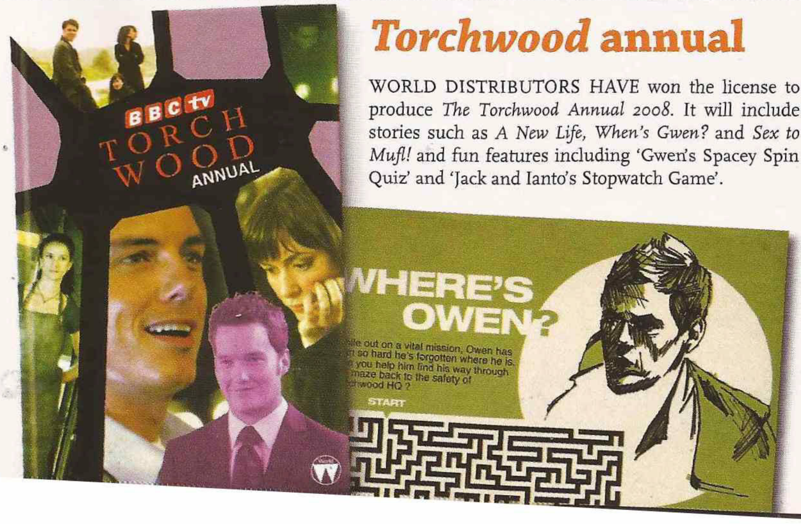
Malcassairo: not actually in outer space

THE BBC HAS come under fire today as it emerged that several scenes in TV's *Dr Who* were 'staged' for the cameras. For example, the so-called 'planet Malcassairo' is actually a **QUARRY** in Wales – and bosses are reeling after it emerged that Dr Who himself is not actually a Time Lord with two hearts from Gallifrey, but one-hearted **ACTOR** David Tennant, believed to be an Earthling. It's also reported that Martha Jones' phone call from the 42nd century to her mum in 2008 was **FAKED**.

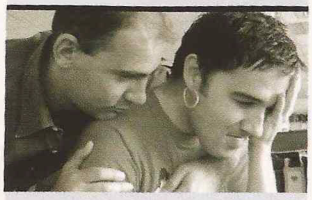
"It's nothing new," an insider told *Space-Time Telegraph*. "Way back in 1966, viewers were led to believe that the evil computer WOTAN had **PHONED** the Doctor's assistant Dodo in a London nightclub – in fact, there were technical problems with WOTAN and the voice on the phone was actually a member of the production team." *Dr Who* has been referred to Ofcom, who have promised to ensure that all future episodes are actually filmed in space.

Torchwood annual

WORLD DISTRIBUTORS HAVE won the license to produce *The Torchwood Annual 2008*. It will include stories such as *A New Life, When's Gwen?* and *Sex to Mufl!* and fun features including 'Gwen's Spacey Spin Quiz' and 'Jack and Ianto's Stopwatch Game'.


BBC tv
TORCHWOOD
ANNUAL
HERE'S OWEN?
out on a vital mission, Owen has so hard he's forgotten where he is. you help him find his way through maze back to the safety of wood HQ ?
START

Inside



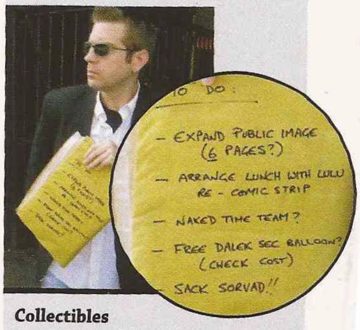
***Doctor Who Adventures* turmoil**

"No surface now left unstickered!"

Publishing

Spilsbury plans leaked

UPCOMING DWM EDITOR Tom Spilsbury's shocking plans for the mildly popular title were today revealed when Spilsbury, 41, was photographed leaving a meeting in Kent's glitzy Tunbridge Wells, with his 'to do' list. The feared former *TV Zone* mogul was today unavailable for comment.


TO DO:
- EXPAND PUBLIC IMAGE (6 PAGES?)
- ARRANGE LUNCH WITH LULU RE - COMIC STRIP
- NAKED TIME TEAM?
- FREE DALEK SEC BALLOON? (CHECK COST)
SACK SORVAD!!

Collectibles

Precious things

THE NEW ZEALAND firm Weta have announced the release of a series of *Dr Who* Collectibles. The initial series will consist of four exquisite pieces, all of which capture a nostalgic scene from the series. *Space-Time Telegraph* can exclusively confirm the four classic moments chosen:

◆ Vasor makes his move on Barbara.
◆ Salamander tries to turn Fedorin against Denes.
◆ 'That bain't no way to make fruitcake,' insists Granny Tyler.
◆ An angry Professor Lasky thinks her luggage has been lost.

Benton: knees bend, arm strech, ra-ra-rah.

Missing year terror!

THE 'YEAR THAT never was' created by the Master's Paradox Machine, in which the Toclafane invaded and created a desolate landscape of forced labour in the fusion mills of China, reduced Japan to rubble and made Europe into a radioactive wasteland, was also a very unhappy time for some of the Doctor's other friends and friends-of-friends, *Space-Time Telegraph* can exclusively reveal. A source close to the Master said: "When he occasionally got tired of humiliating Dr Who, the Master used his free time to settle old scores. It was horrifying."

◆ **SARAH JANE SMITH** and her gang were sent to toil in the plutonium puddles of Peterborough and the fallout fields of Filey.

◆ **TOSH, IANTO, OWEN** and **GWEN** from *Torchwood* were attached to a slave party in Honolulu – producing chocolate biscuits for the Master using only breadcrumbs and butterbeans.

◆ **THE BRIGADIER, JO GRANT, CAPTAIN YATES** and **SERGEANT BENTON** were taken to a slave camp in Portugal, and forced to do the Hokey-Cokey 24 hours a day while attached to a deadly Xantoid fragmentation grenade, set to explode if they made one mistake. After 97 hours, Sergeant Benton put his whole self in, his whole self out, went in and out, in and out – but tragically forgot to shake it all about.

Serling stuff!

IT HAS BEEN revealed by BBC Wales that the first three series of the all-new *Dr Who* are to be re-edited for the international market.

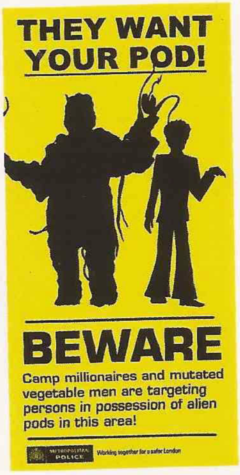
Showrunner Russell T Davies will be seen at the beginning and end of each show, sort of exactly like Rod Serling off of *The Twilight Zone*, helping foreign viewers to understand the point of the story. Here, we present an exclusive excerpt from one of these newly-filmed introductions:

EXT. 2012 STREET

Russell enters, smoking.

RUSSELL: "The place: London. Dateline: the day after tomorrow. Picture if you will young Chloe Webber. Just an ordinary, lonely little girl. A girl who likes to draw. Harmless drawings. But in just a moment, those same childish scrawls will become a nightmare. For, ladies and gentlemen, little Chloe Webber has entered the world of... Dr Who. This introduction was sponsored by Marlboro Lights. Hmm, they really satisfy. Cough."

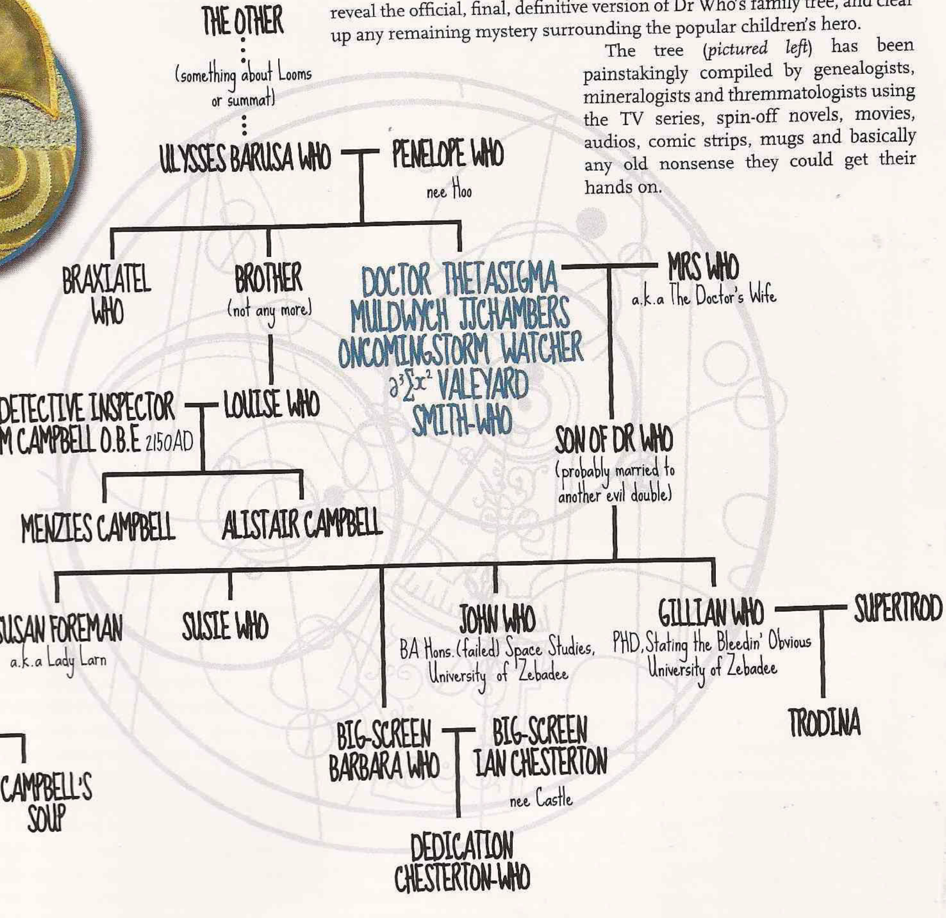
Twilight clone: showrunner Davies, yesterday.


THEY WANT YOUR POD!
BEWARE
Camp millionaires and mutated vegetable men are targeting persons in possession of alien pods in this area!
METROPOLITAN POLICE
Working together for a safer London

Dr's lineage revealed at last!

AFTER YEARS OF contention, *Space-Time Telegraph* can now exclusively reveal the official, final, definitive version of Dr Who's family tree, and clear up any remaining mystery surrounding the popular children's hero.

The tree (*pictured left*) has been painstakingly compiled by genealogists, mineralogists and thremmatologists using the TV series, spin-off novels, movies, audios, comic strips, mugs and basically any old nonsense they could get their hands on.


THE OTHER
(something about Looms or summat)
ULYSSES BARUSA WHO
PENELOPE WHO
nee Hoo
BRAXIATEL WHO
BROTHER
(not any more)
DOCTOR THETASIGMA MULDWYCH JJCHAMBERS ONCOMINGSTORM WATCHER ∂³∑x² VALEYARD SMITH-WHO
MRS WHO
a.k.a The Doctor's Wife
DETECTIVE INSPECTOR TOM CAMPBELL O.B.E 2150AD
LOUISE WHO
MENZIES CAMPBELL
ALISTAIR CAMPBELL
SON OF DR WHO
(probably married to another evil double)
DAVID CAMPBELL
2164AD
SUSAN FOREMAN
a.k.a Lady Larn
SUSIE WHO
JOHN WHO
BA Hons. (failed) Space Studies, University of Zebadee
GILLIAN WHO
PHD, Stating the Bleedin' Obvious University of Zebadee
SUPERTROD
CAMPBELL SINGER
CAMPBELL'S SOUP
BIG-SCREEN BARBARA WHO
BIG-SCREEN IAN CHESTERTON
nee Castle
TRODINA
DEDICATION CHESTERTON-WHO

TWO GREAT NEW BOOKS FROM THE MAKERS OF DOCTOR·WHO MAGAZINE

THE DOCTOR WHO
STORYBOOK 2008

Eight all-new illustrated adventures featuring the Doctor and Martha Jones! Includes stories from TV writers Tom MacRae, Gareth Roberts and Robert Shearman!

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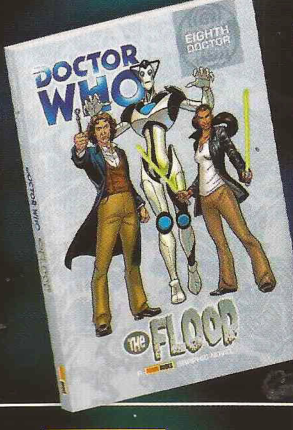
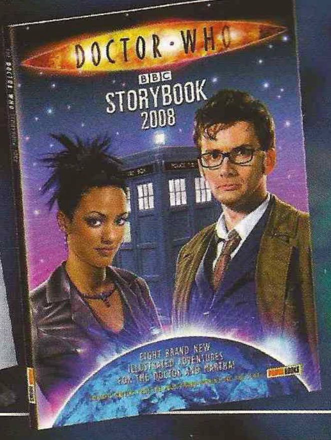
THE FLOOD

The final thrilling volume of the Eighth Doctor's comic strip adventures! Eight stories, complete with writers' commentaries, unseen art and the regeneration that never was!

OUT NOW | 228 PAGES | £15.99


DOCTOR WHO
EIGHTH DOCTOR
THE FLOOD


DOCTOR·WHO
BBC
STORYBOOK 2008
EIGHT BRAND NEW ILLUSTRATED ADVENTURES FOR THE DOCTOR AND MARTHA!

Panini BOOKS

AVAILABLE FROM ALL GOOD BOOKSHOPS!

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW

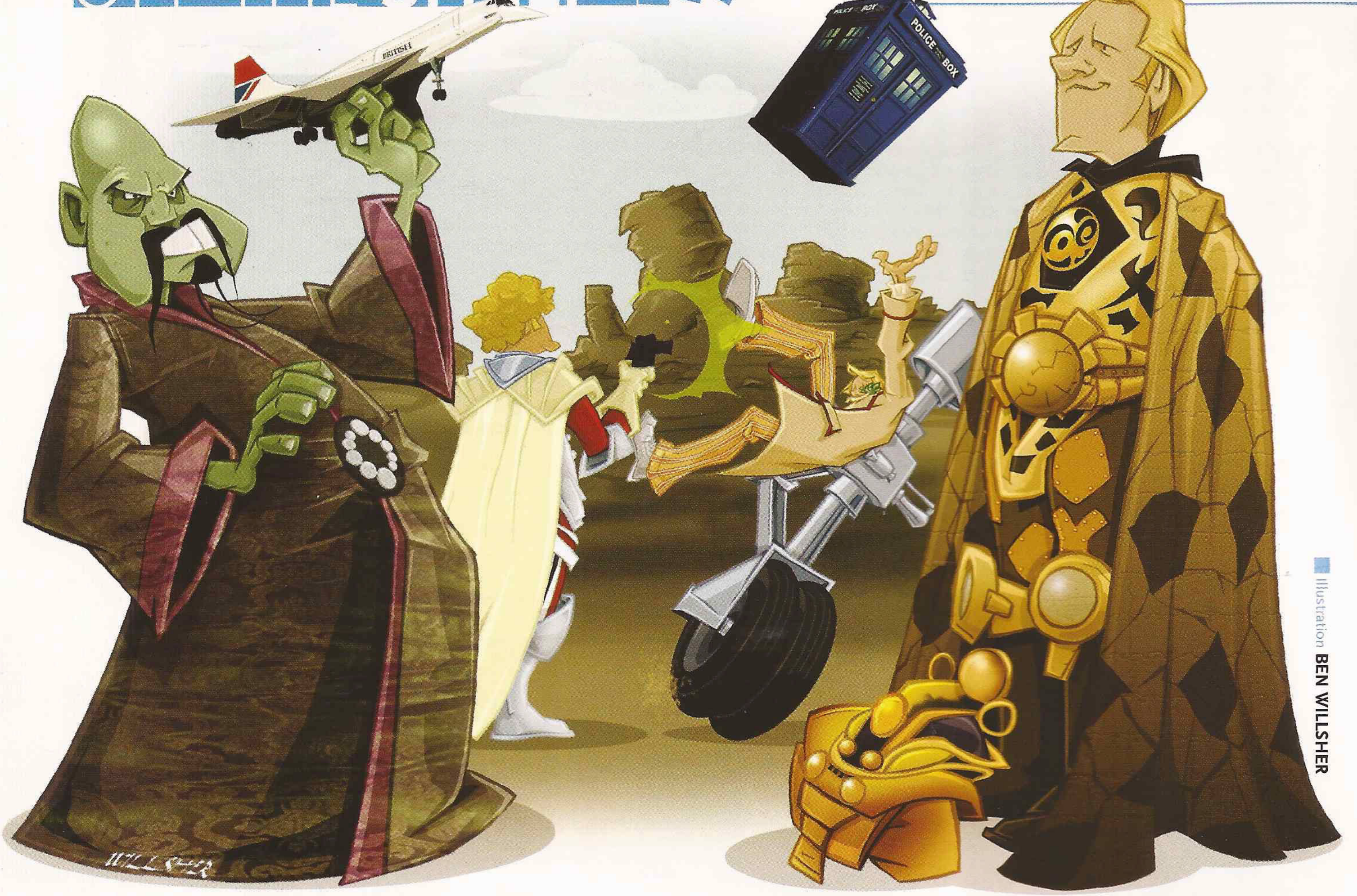
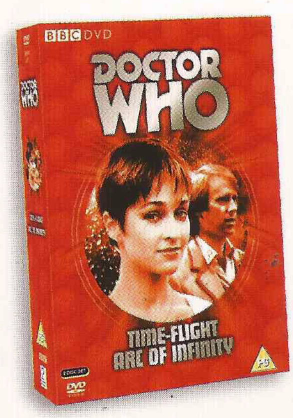


Illustration **BEN WILLSHER**

TIME-FLIGHT ARC OF INFINITY

DVD 2|entertain | **BY** Peter Grimwade and Johnny Byrne | **PRICE** £29.99 | **OUT** Now



TWO BAD PENNIES TURN UP IN THIS month's *Doctor Who* box set from 2|entertain. I am, of course, talking about the Master and Omega. What did you think I meant?

This combined release of Peter Davison stories *Time-Flight* and *Arc of Infinity* doesn't inspire much excitement, however. *Time-Flight*, the last story of the 1982 series, sees the return of the Master (Anthony Ainley) following the earlier trilogy of adventures recently released on DVD in the *New Beginnings* box set. *Arc of Infinity*, meanwhile, the first story of 1983, revisits abandoned Time Lord Omega (Ian Collier), first seen in *The Three Doctors* ten years earlier. These consecutive stories are also loosely linked by the fact that Tegan (Janet Fielding) is left behind by the Doctor at the end of *Time-Flight*, before encountering him again – in an unlikely coincidence – in Amsterdam during *Arc of Infinity*. Both stories are also really quite dull and poorly made.

Written by Peter Grimwade, *Time-Flight* – concerning the Master's plan to drag in-flight Concordes back to prehistoric Earth to help effect his own escape – now feels curiously dated since the aircraft's decommission. Securing Concorde was a big coup back in 1982, but Grimwade's script doesn't really make the best use of it. Following a rare contemporary opening episode, filmed at Heathrow Airport itself, the studio-built prehistoric Earth setting of the rest of the story means that the series' largest ever prop is represented by a couple of Airfix models and two tyres standing in for the front wheels. The story's poor realisation also extends to the monsters – the Plasmatons, blobby protein creatures that look like giant walking poos – and the bland sets that squeak from the use of too much polystyrene.

The real weakness, however, is in the story's illogical plot and the near impenetrable dialogue. The first half sees the Master disguised as a plump Oriental sorcerer called Kalid, for no other reason, it seems, than to keep the audience fooled over the Master's involvement, while the latter part, involving the Master's plan to power up his TARDIS using an alien race called the Xeraphin, runs aground on endless amounts of technobabble.

Davison gives a committed performance, and Anthony Ainley looks like he's having fun with Kalid, although – as is often the case with the Master's other identities – Ainley plays the part with more flair than he gives the Master himself. The rest of the cast, however, are deeply disappointing. The actors playing Concorde's pilots are wetter than British Airways tea, while Nigel Stock as Professor Hayter, a character whose only reason for being there is to give the Doctor some intellectual backup, is irritable and annoying.

BBC DVD
BBC DVD
DOCTOR WHO
ARC OF INFINITY
THE PETER DAVISON Years 1981-84

Arc of Infinity sees Omega attempting to escape his anti-matter universe by stealing the Doctor's body-print. Johnny Byrne's story, set on both the Doctor's home planet Gallifrey and in present-day Amsterdam, is badly thought out and makes very little sense. Staggeringly, for a character last seen ten years earlier, no introduction is given to Omega himself – we're just expected to *remember* his significance.

Following the gothic vaults and chambers established in previous Gallifrey stories 1976's *The Deadly Assassin* and 1978's *The Invasion of Time*, *Arc*'s reinvented, hotel lobby-like version, full of sterile corridors and yucky white sofas, can only be a disappointment. The same can be said of the story's overseas location filming. The climax of the story sees the Doctor and company chasing around Amsterdam after Omega – but compared to the artistic use of Paris in 1979's *City of Death*, these sequences lack style and imagination.

Like *Time-Flight*, the story also suffers from some disastrous monster design – Omega's servant creation, the Ergon, a kind of skinned version of *Sesame Street*'s Big Bird with a very wobbly head – and some weak performances from the guest cast. Colin Baker (soon to be cast as the Sixth Doctor) inevitably catches the eye as trigger-happy Commander Maxil, but the 'scowling heavy' routine gets a bit tiring. The biggest let-downs are doddery Time Lords Leonard Sachs,

REVIEWERS THIS ISSUE:

Vanessa Bishop (VB)
Matt Michael (MM)

as an ineffectual President Borusa, and the usually enigmatic Michael Gough, virtually *Doctor Who* guest star royalty back in 1983 because of his role as the Celestial Toymaker in 1966, but who, as Councillor Hedin, gives a half-hearted, sleepy performance.

Following last month's DVD release of *Timelash*, it's a shame that these two stories also have very little to recommend them.

DVD EXTRAS

There are fewer Extras on the *Time-Flight* disc than on *Arc*'s, but given the unremarkable nature of the story, perhaps this is no bad thing. With no single 'Making of' documentary to draw its various production elements together, behind-the-scenes material is handled by a short Peter Grimwade interview – the late writer shown in a taciturn mood at the suggestion that his script might have been too ambitious – and a deleted scenes, studio recordings and out-takes package that, if watched together, become indistinguishable from each other.

Better is *Mouth on Legs*, with Janet Fielding taking a wry look back at her time as Tegan Jovanka, and the Peter Davison, Janet Fielding, Sarah Sutton and Eric Saward commentary. Fielding's criticism of the story is merciless – but funny – and the others find room for some informed opinion on television's changing production standards.

Arc of Infinity receives more considered coverage. Like previous releases such as *The Dalek Invasion of Earth* and *Earthshock*, *Arc* offers the opportunity to be watched with a number of its original video effects replaced with new CGI versions. On the whole, the replacement effects – mainly laser-beams and materialisation sequences – strike a sympathetic note, appearing like soft-focus versions of the originals. The decision to give *Arc* the CGI treatment, however, seems an odd one, especially since it retains other poor video effects, such as the Doctor and Tegan floating around in the Matrix.

35-minute 'Making of', *Anti-Matter from Amsterdam*, sees documentary producer Keith Barnfather adopt the style of his *Myth Makers* interviews, sending presenter Sophie Aldred and writer Johnny Byrne to Amsterdam to provide interview and linking material. Picking up on the story's excessive corridor-running and the validity of the Amsterdam location, Barnfather doesn't shy away from criticism, but with a cast buoyed up on memories of overseas filming and on-set giggles, I can't help thinking that this comes out with a slightly more positive ring to it than the story really deserves.

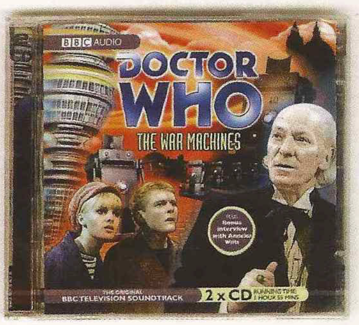
The commentary, from Peter Davison, Sarah Sutton, Janet Fielding and Colin Baker, doesn't disappoint in the fun of bringing two Doctors together. Long-term fans, though, will recognise many of the anecdotes – such as Baker pretending, in rehearsals, that Maxil's plumed helmet is a chicken.

Other Extras include another selection of studio sessions, deleted scenes and *The Omega Factor*, a look at the character and motivations of the renegade Time Lord, with thoughtful contributions from actors to have played him, Stephen Thorne and Ian Collier.

So while this set hardly showcases *Doctor Who* at its best, it's good to see 2|entertain quickening the release schedule, while the bonus features are as diverting as ever. **VB**

THE WAR MACHINES

TV SOUNDTRACK BBC Audio | **BY** Ian Stuart Black | **PRICE** £13.99 | **OUT** Now



IAN STUART BLACK'S *WAR MACHINES* brings the First Doctor to the 'white heat' of Harold Wilson's Britain and face to face with what narrator Anneke Wills calls "the beacon of a new technological age..." – the Post Office Tower, and Super-Computer WOTAN who, calculating that Earth cannot progress any further under human rule, has hypnotised a workforce into building mobile, tank-like computers with the aim of crushing resistance and taking over the world.

Over the last 44 years, *Doctor Who* has been a regular visitor to 'contemporary' Earth – but this wasn't always the case, especially in those very early days, where the First Doctor (William Hartnell) seemed unable to return his companions to their home time of the 1960s. As such, *The War Machines* is something of an oddity. With the Doctor travelling about in taxi-cabs and scenes set in nightclubs, Black's story still crackles with a freshness and energy – and if the futuristic newness of the Post Office Tower has worn off over the 41 years hence, the idea of WOTAN as the central intelligence of a global network of computers still works as a pretty good take on the World Wide Web.

The moving of the action from the Post Office Tower to a Covent Garden warehouse – the location where the mobile war machines are being constructed – means Wills has her work cut out on this audio-only release of the story. She has to describible fairly lengthy scenes of "glassy-eyed technicians" hard at work on the production line, and again in Episode 3 where, in an early explosion of UNIT-like action, the regular army raids the warehouse in a full-on battle with the machines. In general, though, such visual treats are well handled, and in scenes such as when a recently completed machine murders a tramp as target practice, interpreted with a pleasing amount of menace.

The story itself also does a good job of evoking the feeling of a city under siege – the use of a familiar newsreader reporting on the unfolding situation, echoing a technique much used in the series today, while scenes of police cars roaming the streets, advising people to stay in their homes, convey a chilly, Cold War-ish atmosphere of an imminent attack.

Not everything hits the spot, however. Just two stories away from leaving the series completely, Hartnell's exhaustion and ill health are apparent on a number of occasions where he gets his lines severely muddled. The story also suffers from some clumsy hiring and firing on the companion front. Outgoing companion Dodo's (Jackie Lane) off-screen departure is easily the least satisfactory in the series' history, while newcomers, secretary Polly (Wills) and merchant seaman Ben Jackson (Michael Craze), don't really convince as the hip young things they're intended to be. Their nightclub conversation is stilted and unrealistic, and their last-minute hopping aboard the TARDIS looks like an afterthought. No matter, though – overall, *The War Machines* impresses by just how much of the series it predates and seems to influence.

As usual, the disc concludes with a narrator interview, a buoyant example that sees Wills impressed with the story's ideas, if rather taken aback by its levels of death and violence. **VB**

> "The story's use of a newsreader reporting on the situation echoes a technique used in the series today..."

[SHELF BRACKETS]

MOTHS ATE MY DOCTOR WHO SCARF

CD BBC Audio | **BY** Toby Hadoke **PRICE** £13.99 | **OUT** Now

Award-winning comedian Toby Hadoke's sell-out one-man show about his own obsession with *Doctor Who* becomes a two-part BBC7 adaptation and CD release with a cast that includes Leela actress Louise Jameson as Toby's Mum, and a cameo by Sixth Doctor Colin Baker. Anyone who has seen Hadoke's show will know it to be a very affectionate, and at times, quite moving experience. Hadoke's approach isn't to be wickedly satirical but rather to get you chuckling in recognition at his own observations and experiences. As the author writes in the sleeve-notes, the possibility of children coming to see the show meant that swearing was out, and this adapted version feels tamed still further. Swapping the stage for the studio, Hadoke adopts a quieter delivery, and a number of his more impassioned rants have disappeared.

The new format essentially saves Hadoke from having to play all the parts himself, the best use of the redistributed material falling to James Quinn as a deadpan BBC announcer, who becomes a personal tormentor, with his "...As *Doctor Who* is the only oasis of happiness in the dreary miasma that is Toby Hadoke's life, it will move from its traditional Saturday teatime home to a twice-weekly weekday slot," read as Hadoke recalls his sending to boarding school, an unhappy time where there was no telly after class.

Moths is a joyous experience. **VB**

TORCHWOOD TALKING BOOKS

NOVEL READINGS BBC Audio | **BY** Various | **PRICE** £13.99 | **OUT** Now

It's odd to hear *Torchwood*'s theme without its dramatic opening voiceover, but in every other respect, however, these stories – each abridged over three CDs – capture the dark, sexy swagger of the TV series.

John Barrowman brings an authoritative Captain Jack tone to Peter Anghelides' 'alien and Cardiff underwater' story, *Another Life*, but still adds plenty of energy to the action sequences, getting very excited when describing a struggle with a starfish-like alien.

As to the other stories – Dan Abnett's *Border Princes*, read by ►

◀ Gwen actress Eve Myles, and Andy Lane's *Slow Decay*, read by Burn Gorman (Owen) – it's debatable that the readers should have been switched. *Border Princes*, about extra-terrestrial device The Amok, concerns all of the team but with a romance sub-plot between Gwen and never-seen-on-TV Torchwood member James, while *Slow Decay* concentrates on another Gwen love triangle and a mysterious weight-loss clinic.

Both Miles and Gorman deliver strong nuanced performances. Story-wise, the Amok tale, with so many different plot strands, takes time to settle down. Lane's story, with its jealousy, mutilated Weevils and dodgy diet pills, is probably the most gripping of the set. **VB**

DOCTOR WHO ACTIVITY RANGE

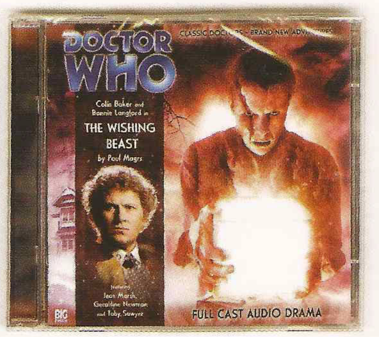
BOOKS BBC Books/Penguin | **BY** Various | **PRICE** Various | **OUT** Now

Although no doubt intended to cure long car journeys, I doubt many of *Doctor Who*'s young fans would find any of the quizzes in the latest clutch of Penguin activity books too taxing. After all, anyone who's clued up enough to recognise the inspiration of episodes *Army of Ghosts* and *Doomsday* behind the *Void Vision* book is hardly going to come unstuck when faced with a small picture detail of a glowing blue eyestalk that asks "Which monster is this?"

The best of the bunch would be the updated, diary-like *Funfax*, with its puzzle and series information files, and the notepad-sized *Mini Sticker Book* that, with its 200+ supplied stickers, makes a glossy visual guide to Series One and Two. Saying that, I do have a sneaking admiration for the self-help-like titled *Time Lord in Training*: one, for its summary of the Daleks – most Penguin material sticks with mythology established since the 2005 revival, but this references 1975's *Genesis of the Daleks* and 1984's *Resurrection of the Daleks* – and two, for the 'press out and make' Sonic Screwdriver that, with an extendable neck section, is nothing short of being a miracle of cardboard engineering. Oh yes, and the 'Access all areas' Torchwood pass looks pretty good in your credit card wallet too. **VB**

THE WISHING BEAST THE VANITY BOX

AUDIO DRAMA Big Finish | **BY** Paul Magrs
PRICE £14.99 | **OUT** Now



RECEIVING A MESSAGE SENT MANY years ago to the 'hero of space and time', the Sixth Doctor and Mel arrive on an asteroid where they are welcomed by two elderly sisters. One inside the sisters' house, though, it quickly becomes obvious that all is not as it seems. While one sister promises to grant the unlikely hero's dearest wish, the other frets about the spectral figures that are drawing ever closer to their mansion, and which threaten to intervene in Mel's coming meeting with the Wishing Beast.

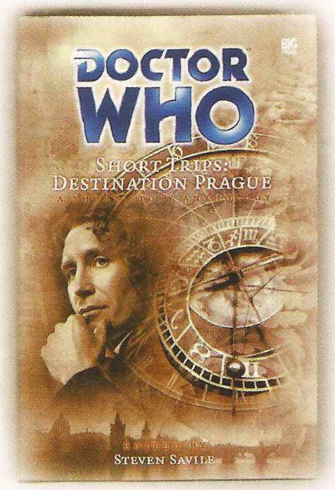
The play's initial premise, with a rattled Doctor and Mel lured to a lonely rock before being pursued through the forest to a mansion populated by two ancient crones suggests this is going to be an Old Dark House story. Writer Paul Magrs does toy with some Gothic themes – the dreadful secret in the family tree and the crushing weight of history – however, it takes a surer touch than is employed here to marry the comedy of the crazy sisters and their adulation of Mel with their appalling activities and the horrible nature of the Beast itself. Though it's essentially a dark, grim fairy tale, *The Wishing Beast* staggers unsteadily between tones, as though it's not just the sisters who've been at the cooking sherry.

By the time the Doctor meets the previous victims of this most dysfunctional family, Magrs starts to bring out some of the pathos in the ghost-people's situation, and it's true that the build up to the final episode is pretty effective. However, it's never clear what Magrs is trying to do, other than to fill 75 minutes of time in a passably entertaining way. This results in a potentially impressive cast turning in one-note performances, putting across nothing more than wickedness for its own sake, hardly illuminating the twisted familial relationships that are hinted at, and robbing the brutally despondent finale of any emotional weight. As a horror or Grimm Brothers pastiche *The Wishing Beast* doesn't cut it, and as a drama it lacks any real punch. This is one to listen to once, and then file away.

Again, it's the single-episode story that really makes this release worthwhile, and not just for the scene in which the Doctor gets dragged up as Cissie Braithwaite. Appropriating the *Corrie* milieu, *The Vanity Box* is pure comedy for the most part, complete with purse-lipped northern harridans and a *Monty Python* Frenchman whose accent is as fake as his tonsorial talent. However, it uses its youth-seeking ladies to make a wider point about time travel, and comments poignantly on *The Wishing Beast*, with the effect that the three-part story feels like more like a prologue than this does a coda. **MM**

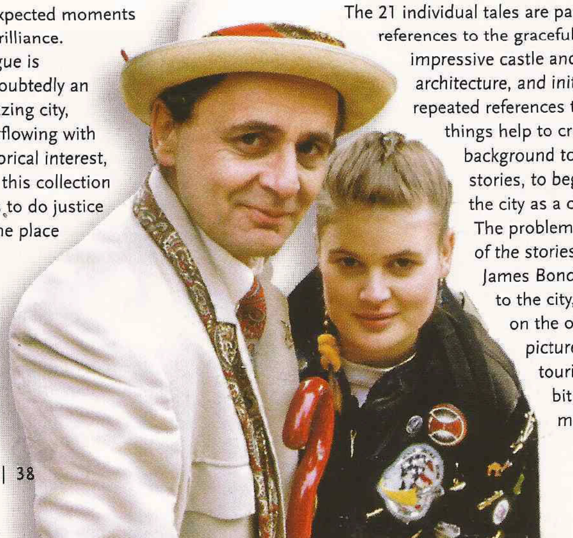
SHORT TRIPS: DESTINATION PRAGUE

SHORT STORIES Big Finish | **EDITED BY** Steven Savile | **PRICE** £14.99 | **OUT** Now



FOR THIS LATEST *SHORT TRIPS* anthology the editor, Steven Savile has roped in an experienced group of writers to create a more self-consciously literary collection than usual, one that suggests vogueish, city-themed short story compilations rather than the esoteric, sci-fi themes of past *Short Trips* collections. As a result, and by locating all of the stories in Prague of the past, present and future as opposed to the rather wider canvases of other *Short Trips*, *Destination Prague* succeeds in feeling quite different from its predecessors, with a consistency of quality and stylishness that has not always been evident.

However, this consistency does not necessarily make *Destination Prague* a winner. What it misses is the variety of previous *Short Trips*, which might have featured a few rough-and-ready stories, but also delivered unexpected moments of brilliance. Prague is undoubtedly an amazing city, overflowing with historical interest, and this collection tries to do justice to the place that inspired the Golem myth, Kafka, Tycho Brahe and great medieval alchemists. The 21 individual tales are packed with references to the graceful bridges, impressive castle and unique architecture, and initially the repeated references to these things help to create a background to each of the stories, to begin to use the city as a character. The problem is, too many of the stories take the James Bond approach to the city, focusing on the obviously picturesque, the tourist traps, the bits that would make it into the encyclopaedia entry. Thus it is that the astronomical clock crops up in almost every tale, and there are three alternate versions of the Golem – in the superior Life from Lifelessness, intriguing Gold and Black Ooze and so-so Men of the Earth. Few of the stories evoke the real feel of Prague – the people, the smells, the secret places off the beaten track, even the seamier underbelly which is the city's main claim to fame in the twenty-first century.



Many of the stories revolve around the TARDIS arriving in Prague only for the Doctor to discover that something's gone wrong with time – arguably the same formula as in much *Doctor Who*, but when the destination's fixed the plots require more variety. This sameness extends to the casts – the Sixth Doctor and Peri, Second Doctor and Jamie and Seventh Doctor and Ace crop up repeatedly – and even to some of the incidentals, with the moving *The Time Eater* and *Across Silent Seas* both featuring the Second Doctor comforting a dying superbeing.

> "Editor Steven Savile has created a more self-consciously literary *Short Trips* collection than we're used to..."

There are some very fine entries here. The opening story *Midnight in the Cafe of the Black Madonna* with its alien elephant trying to prevent genocide, sets the bar high, while the funny *Dogs of War*, spooky *Spoilsport* and haunting *Suspension and Disbelief* stand out. Best of all is James Swallow's *Lady of the Snows*, featuring a doomed love affair against the backdrop of a biting winter. In general, the standard is pretty impressive. But the bottom line is that there can be just too much of a good thing, and *Destination Prague* becomes somewhere to visit for a short trip rather than staying for the duration. **MM**

EDITOR'S LETTER

It's a tricky thing to leave a job you love, and trickier still when you a) have the pleasure of working with a brilliant group of people every day, b) the magazine you edit is selling more than ever before in its history, and c) sometimes you get to touch the TARDIS. So why *are* you leaving the best job in the world, I hear you cry (aw, go on, cry it, for me, one last time). Well, when you care about something to the mad extent that we *Doctor Who* fans care, a job like this one virtually becomes a 24-hour-a-day obsession, with pretty much every waking moment spent either thinking about it, planning it, fretting over it or actually producing it. So after seven years on staff and five-and-a-half as editor it came down to a choice of either handing **DWM** over to Tom, or becoming a strange, wizened, cackling husk. Or slightly more of one anyway...

I'm amazingly lucky to have been able to work on a magazine I've loved so much all my life, and doubly lucky that it should have happened during the last few astonishing years. So given that my editorship of **DWM** really has been the happiest time of my life, I wanted to use this page to tell you about some of the madness this job has treated me to, and to thank all the people who have made this magazine such a success. Cos it's not my doing – I'm just lucky to be surrounded by geniuses.

So before the thanking starts in earnest, let's kick off with some *Big Brother* style 'best bits', in no particular order. Really, I suppose I just want to write them down so they seem more real. This surely is the only job in the world where the following things could possibly happen:

Tom Baker phones up to talk about sloths, for an hour, for no reason at all; I find myself summoned (literally, summoned) to meet Chris Eccleston outside the Temple of Peace in Cardiff, where we talk about Russell's missing issue of **DWM** (I never did find out which one it was); I accidentally break the news of John Nathan-Turner's death to Pip and Jane Baker when I phone them for an obituary ("Pip! Pip! John Turner. The producer. Dead!"). Ouch; I get summoned to the stage at a convention, by Anthony 'the Master' Ainley ("Clayton Hickman, come to the front!") just to be eyeballed for ten minutes by the be-wigged loon; along with Helen and Elwen the script editors, and website supremo James Goss, I get to watch a rough edit of *Rose* in Julie Gardner's office – we all die of excitement; I'm lucky enough to be invited on set for Lis Sladen's first day back as Sarah Jane on *School Reunion* – and it's just magical; there's a riot of tinfoil and offers to take his top off at Noel Clarke's **DWM** photo shoot; I get to go on *Richard and Judy*, twice. They are *exactly* like you'd imagine; drinking to dull the pain of the hilariously disastrous **DWM** Awards ("Sponsored by UK Gold!") at the hilariously disastrous 40th anniversary Panopticon; Camille Coduri, in any situation, at any time at all; I make Freema laugh so loud she nearly ruins a take at the Globe Theatre, just by saying "Gates McFadden"; I am named as a "BBC boss" on page 3 of *The Sun*; WHSmith nearly takes **DWM** 323 off their shelves because they feel it shows an "inappropriate adult image" (go on, go and have a look!); Nick Courtney sings *Happy Birthday To You* three octaves lower than everybody else at the **DWM** 25th birthday party; I get locked in a cupboard for three days, making children cry, for *Totally Doctor Who*, then get edited down to just a frantic nod most weeks.

But, the best one ever, was that midnight phone call, in 2003, on a clattering train, to Russell T Davies, asking what were all these weird rumours I'd been hearing about *Doctor Who* coming back. And then, after a moment of silence, he blurted "It's true! Dear God it's true! I've been dying to tell someone!"

SOMEBODY VERY WISE ONCE SAID THAT *DOCTOR* *Who* brings you into contact with the best people in the world, mixed with the worst people in the world. It's true to an extent, but I've been lucky enough to meet many more of the former than of the latter, and, although I'd need a whole issue to do this justice, I'm gonna have a go at thanking some of them. Deep apologies to anyone I've inadvertently missed out. It's cos I'm old and husk-like...

First off I have to thank my predecessors, Gary Gillatt and Alan Barnes, for inventing me in the first place, for being such hard acts to live up to, and for, respectively, their brilliant *Time Teams* and *Fact of Fictions*.

My thanks, too, to our amazing writers, foremost being Benjamin "not Ben!" Cook, who's been here longer even than I have, and has always been full of ideas, and wit (and cheek, and excuses!), can turn his hand to anything, and is honestly one of the finest writers I've ever come across. We're lucky to have him. But being Ben, he probably knows that already! Also to the very marvellous Jason "*Heat* magazine and *Kerrang!*" Arnopp, to the too-clever-by-far Philip MacDonald and Gareth "Old" Roberts, and not forgetting Davy, Ness, Matt, Michael P, Mark W and Dominic, and especially The Watcher and Sorvad for unfailingly making me hoot with laughter. *Insli!*

Next up our artists, chief among them Ade Salmon, Martin Geraghty and Roger Langridge, all of whom predate me and continue to make me green with envy at their talents, Mike Collins, who has put up with more nonsense from me than any human being should have to bear, and the magnificent Bens – Morris and Willsher – whose work speaks for itself. Big hugs also to John Ross, Daryl Joyce, the bonkers Baxter, and our unsung hero of a comic strip inker, David A Roach. While we're on the subject of artists, I must also thank James Offredi, the best comic strip colourist in Britain, and the subject of our prayers every day, in the vain hope the Americans will never notice him...

NEXT UP, THE WONDERFUL, SUPPORTIVE PEOPLE of *Doctor Who* past: Tom, Peter, Colin, Sylvester and Paul – gentlemen all; Nick, Lis, Janet, and Sophie – splendid chaps and chapesses, all of them; and... ooh, almost everyone really. The same goes for *Doctor Who* present, but special thanks must go to David Tennant for being officially the nicest man in the land (may Tom B never catch you with his harpoon gun), Freema Agyeman for being the loveliest lady, Billie Piper for being the best publicist we ever had, Chris Eccleston for reading *everything*, Noel Clarke and his pecs, Ed Thomas and the Art Department team, Mike Tucker, Neill Gorton and Millennium FX, Murray 'not gay' Gold and Ben 'me neither' Foster, the incomparable Ian Grutchfield and Edward Russell, Dave and Will and all at The Mill, to the brilliant Mark G, Steven M, Helen R, Rob S and Paul C for being so helpful and kind and available in the face of deadlines, which equally applies to Graeme H, James S and James H, and, of course, to Phil Collinson and Julie Gardner for putting up with us so good-naturedly for so long, and being supportive above, beyond and round the back of the call of duty.

Plus, for reasons too numerous to go into, eternal gratitude to Gary R, Nick "Zeg" B, Nick P, James G, Rob F and Claire Jones, Sim H, Moray L and Paul L, Jonny M, Nev F, Tim "Tennanto" Leith, Dan H, Michael S, Gillane S, and my long-suffering *Time Team* compadres.

I have to take a moment to thank the behind-the-scenes Panini bods who never poke their heads over the **DWM** parapet, but without whom we, er, wouldn't be here, specifically Mark Irvine, Jez Meteyard, and especially Alan O'Keefe and Mike Riddell, who have shown amazing faith in both me and the magazine, forgiven occasional indiscretions, and let us produce Graphic Novels, Annuals and Specials (and use shiny ink whenever we like) without ever asking what the blinking hell we thought we were doing. It's been deeply appreciated.

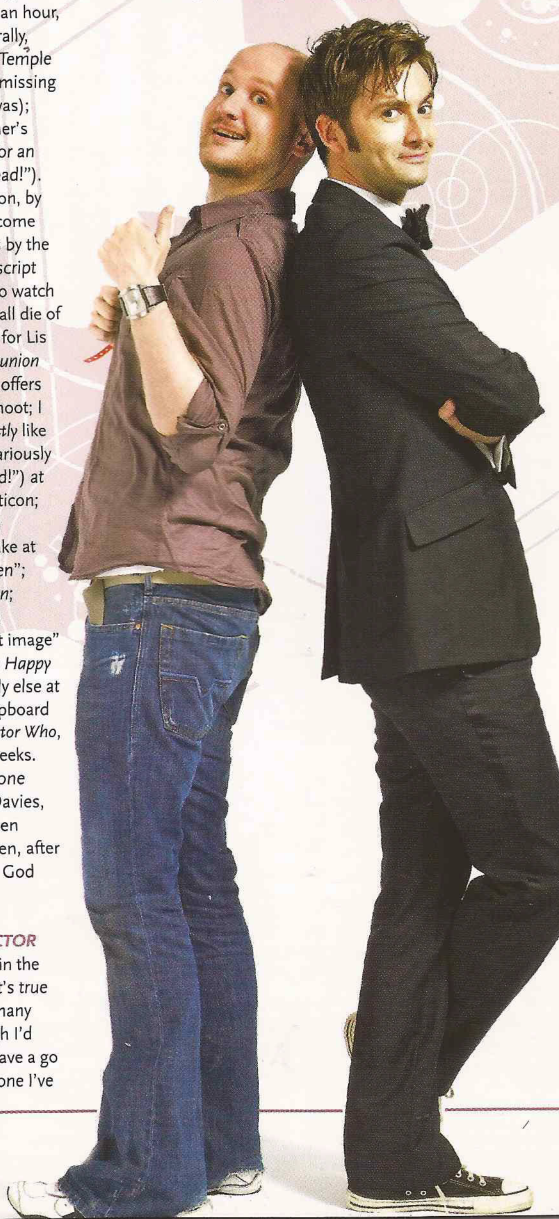
And finally, with nods and smiles and inappropriate leers to Ed Salt, Conrad "Merry" Westmaas, Paul Burley, James Clarkson and Stuart Manning who have all been beyond brilliant, I have to thank, from the bottom of my black old heart, Russell T Davies for guarding **DWM** with his life, Peri Godbold for being the best designer and loveliest person in the whole wide world, Scott Gray for being a writing genius and the backbone of the magazine, Andrew Pixley who *is* **DWM** and is also the most kind-hearted man I've ever had the honour to know, and Tom Spilsbury, my superlative deputy, who (as you'll soon realise) is more talented than even he realises.

All of the above have saved my sanity (and job!) more times than I can mention, and they're all *so* brilliant it makes me sick! I don't say it enough – and there's not the space here to do it justice – but I'm more grateful than I can tell you to have met and worked with you all, and to count you as my friends. All my love, as ever.

If I'm any judge, we've probably got *Doctor Who* back, in some form, forever now – thank the lord.

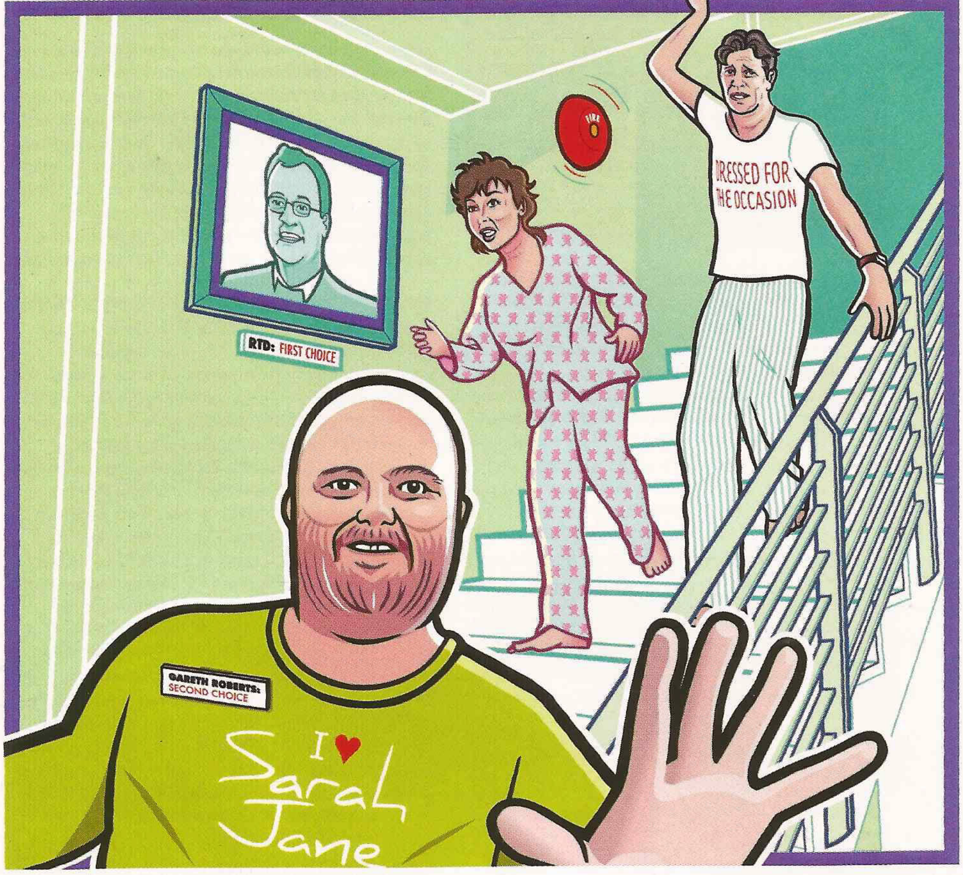
And I honestly think that means that **DWM** will still be around long after I'm an actual husk (Thursday week). I love this magazine, and I'll be reading it as avidly as anyone over the decades to come. It's been an honour to be part of it, and thanks to all of you for sticking with us.

Tom's the boss from next month. Play nice now...



PRODUCTION *Notes*

WITH *SJA* AND *DOCTOR WHO'S* GARETH ROBERTS



GET WITH THE PROGRAMME

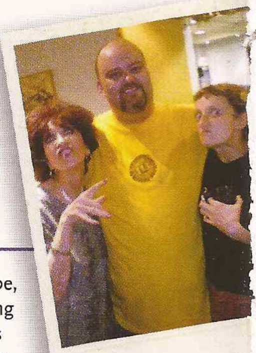
PICK UP A LISTINGS MAGAZINE. GO ON. Right now. On Radio 4, every morning from 6 to 9pm, except Sundays, you'll find advertised *Today*. So why does everybody call it 'The *Today* Programme'? We don't say 'I've set my recorder for The *Emmerdale* Programme' or 'John Barrowman's on The *Loose Women* Programme again' or 'Hasn't The *Big Brother* Programme gone off this year?', do we? Well, I don't know the answer, but it's a thought that briefly flashed across my mind when I was phoned up by someone who introduced themselves as a researcher on 'The *Today* Programme' and asked me if I, as a writer on The *Doctor Who* Programme, would pop in early one morning to the studio. The topic to be debated was how easy – or not – it is to create villains for children's fiction in this day and age.

Reader, I was *amazing* on the phone to that researcher. I held forth for a good 20 minutes on the subject, a subject that I had never even so much as bothered a neuron with before that moment. I was urbane, witty and trenchantly insightful all at the same time. So I was really looking forward, after this mere rehearsal, to getting my dazzlingly relevant opinions on to the nation's airwaves in a few days' time. It didn't even seem to matter when the researcher told me 'I came to you because I can't get Russell T Davies'. I'm used to that. My boyfriend whispers those very same romantic words in my ear every night. My mum's always saying 'Isn't he smart? Very tall men don't often look that good in a suit. Why haven't you done as well as him?' And, after all, it's happening again right here on this page, right now, isn't it?

So. A couple of mornings later, I'm on the tube over to the BBC. I'm going to be flying for the first time in years quite soon after, so I'm more worried about that than going on the wireless. I'm a very nervous air passenger, I keep hearing Tom Baker's voice repeating 'What goes up must come down, Romana' from *State of Decay* during take-off. (As it happened, the flight was fine. Although I did worry for a second when the tannoy crackled and a voice said 'Welcome aboard, I'm Captain Steven Moffat.' I had a vision of the next announcement being 'We're travelling at a hundred thousand feet... och, I've just seen some mountains over there that look like breasts – hold on to your hats, everybody, I'm going down for a closer look!')

> "I HEAR 'WE CAME TO YOU COS WE CAN'T GET RUSSELL T DAVIES' RATHER A LOT..."

Illustration
BEN MORRIS



Anyway, back on the tube, there's a small child looking at me a bit curiously. 'He's a *Doctor Who* man,' he tells his mum. I would smile back and say hello, but a) you get arrested for that nowadays and b) there is the horrible possibility I might have been mistaken for Paul Cornell. But a small bit of unexpected public recognition is nice, and as I wander from White City tube to the BBC, I wonder if that kid will be watching *The Sarah Jane Adventures*.

Before *Doctor Who* itself came back in 2005, Russell used this column to big up the forthcoming treats in a very confident way. I remember thinking that was very brave, because if the series stiffed he would get all that enthusiasm smacked back at him like a rotten egg sliding down his big Welsh specs. But now I know how Russell must have felt, because I'm equally excited and proud of *The Sarah Jane Adventures*. The other day I saw a rough assembly of *Whatever Happened To Sarah Jane?* (which, no, doesn't feature Elisabeth Sladen keeping Katy Manning trapped in the attic and feeding her rats for breakfast while singing *I've Written A Letter to Daddy*) and let me tell you, Graeme Harper's done it again, Lis gives the performance of her life (so far), and – keeping up the cryptic nature of this column – there's a hideous mouth that quite gave me the shivers.

Anyway, so I make my way to The *Today* Programme's green room, and meet up with my co-debatee, Anthony Horowitz, of *Foyle's War* fame. He's giving a speech to the Cambridge Union about how difficult it is to create villains in his (brilliant) Alex Ryder books for children. I read the speech. It makes perfect sense – Anthony thinks it's hard to create villains in a modern day espionage story since the fall of the Iron Curtain. I agree. And then, as we enter the studio, the news breaks that Russia's President Putin has threatened to point all the old Soviet nuclear missiles back at Western Europe. There's timing for you.

On air Anthony is brilliant, erudite and fast. James Naughtie turns to me. 'So, because the villains come from outer space, you don't have the same problems on *Doctor Who*, do you, Gareth?'

'No,' I say, eruditely. 'No, er, no we don't.'

And that's it. My dazzling radio début. Still, there's always something strange and new happening in the world of *Doctor Who*. A few weeks later, and early one morning I find myself in a Birmingham hotel that's hosting a *Doctor Who* convention. Just as I'm getting dressed the fire alarm goes off, and I have to run, in my bare feet, down nine flights of stairs alongside Eric Roberts and Carole Ann Ford, struggling all the way not to shout 'But Grandfather's still in there!' to her.

Russell would have loved that, but the gods obviously decided, this once, to make me first choice for the experience.

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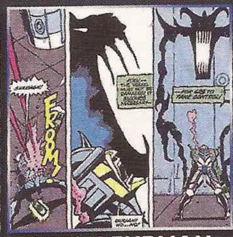

SIMON FURMAN
GEOFF SENIOR
WRITER & ARTIST FOR THE
DOCTOR WHO MAGAZINE

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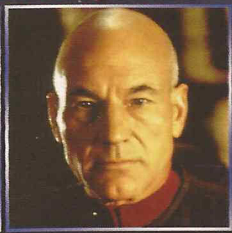
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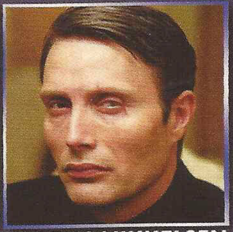
FUTURAMA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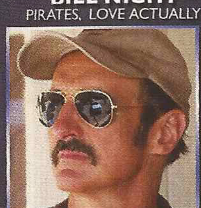
CASINO ROYALE


MICHAEL GROSS
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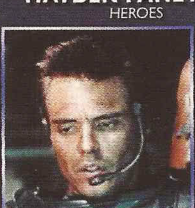
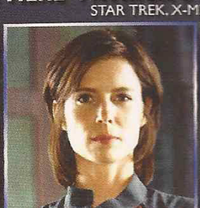

MICHAEL BIEHN
ALIENS, TERMINATOR


TORRI HIGGINSON
STARGATE ATLANTIS

ANDY HALLETT
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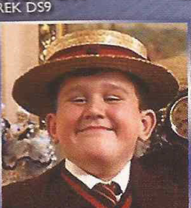
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MANY MORE GUESTS ALREADY ANNOUNCED!

CHECK THE WEBSITE FOR EVENT DETAILS AND THE LATEST GUEST UPDATES

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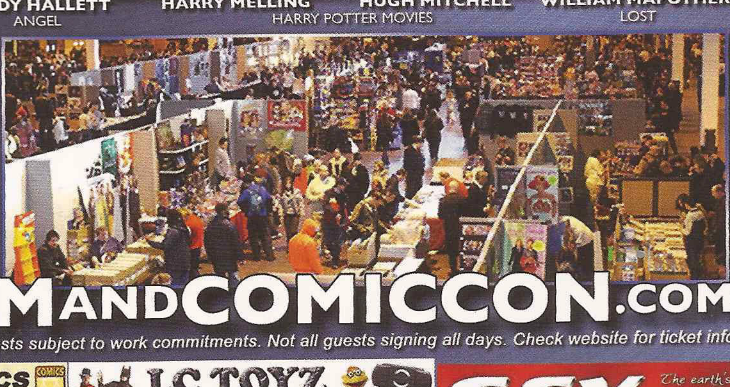

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